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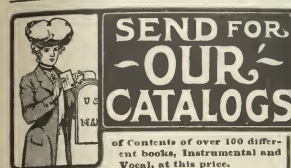
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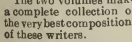
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VOL. XXIV.

PHILADELPHIA, PA., MARCH, 1906.

NO. 3.

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 important factors in the new forward movement."

European Music Schools.

Dr. Damrosch next entered upon a lengthy disserta-
 tion upon European music schools. While Dr. Dam-
 rosch commends the enormous importance of these
 foreign schools in musical history, he found many con-
 ditions abroad that were far from desirable. "Few
 American students," he remarked, "really know any-
 thing of the dilapidated condition in which some of
 the great European schools are to be found. Of
 course, there are splendidly equipped schools, such
 as the Royal College of London, The Royal High
 School of Berlin, the conservatories of Munich, Leip-
 zig, Vienna and a few other smaller schools, with
 members upon their faculties representing the lead-
 ing lights in European musical endeavor. The gen-
 eral fault with all European music schools is the
 lack of eclectic individualism in the instruction of
 pupils, together with the almost complete absence of
 a unified pedagogic scheme. The pupils, when they

have graduated, have passed
 through a certain process
 which in most cases is iden-
 tical with those used for the
 last half century and, it
 maybe, which are likely to be
 used for a century to come.
 The product of the mill is
 branded. Individuality is
 choked. Artistic tempera-
 ment has been beaten into
 hopeless submission by the
 relentless machinery of the
 music factory. Sometimes,
 but very rarely indeed, a stu-
 dent with a strong personality
 will refuse to succumb, and a
 great musician is evolved.
 The others, thousands strong,
 join in the great and certain
 march to oblivion."

The force of Dr. Damrosch's
 statement regarding the arbi-
 trary mechanism of some
 European schools needs no
 further verification than a
 perusal of the lists of grad-
 uates of these schools. So far
 as conservatism as an obstruc-
 tive element is concerned, one
 has only to remember that the
 "Kindergarten," the creation
 of the greatest German educa-
 tor, now introduced very gen-
 erally in all public school
 work in this country, has still

no official recognition in the Prussian State educa-
tional system.

National Conservatories.

"The matter of a national conservatory is, of
 course, continually agitated in this country," said
 Dr. Damrosch. "Such an institution is as yet a
 phylis and political impossibility. We have as yet
 no national board of educators, musicians and artists
 with permanent authority similar to the French
 Academy, whereby an institution of national pre-
 tensions could be properly supported and guided. The
 constantly changing political conditions of America,
 the vastness of the country, the heterogeneity of
 popular musical opinion, and various other elements
 contribute to make a national school impossible.
 Furthermore, I do not feel that a national school
 would be altogether desirable, even did the foregoing
 conditions not preclude the feasibility of the estab-
 lishment of such a school. I once had a lengthy con-
 ference with the venerable head of the Royal Music
 School at Brussels—Mr. F. A. Gevaert. This school
 is noted the world over for the excellence of its
 stringed instrument department. I was amazed to
 find that notwithstanding the numerous opportunities,

the school could boast of no string quartet organized to give chamber-music recitals. When asked why this condition existed, Gœvart replied: "First, because this is a Government school in which each teacher's official standing is practically fixed by the State, and no one of the leading teachers would consent to play second violin; secondly, because the State expects to provide every graduate with a means of earning his bread and butter, and when this State obligation is discharged, nothing more is asked." "You said Dr. Damrosch—rattled by those fallacious educational conditions—'yet the resulting lack of initiative is most destructive to the highest educational and artistic results.' In this respect, I feel that no endowed institution is certainly superior to a State institution."

A Model European School.

"Of all the European schools I visited," continued Dr. Damrosch, "from the standpoint of efficient pedagogic management, excellence of equipment and practical results produced, the Royal College of London seems to me to be preeminently the best at the present time. While such schools as those of Berlin, Leipzig, Munich, Vienna and other Continental centres possess splendid facilities, I cannot but feel that there exists in the Royal College of Music of London an educational system and a certain energy and industry peculiar to itself. Dr. Damrosch, of course, surprise many who have looked upon Continental Europe as the final court of appeal in musical matters. The work of the school, from Sir Hubert Parry down, shows a co-ordinate plan of management that is not only well escorted from a high educational standpoint, but is also extremely stimulating in the true artistic sense. This is largely due to the personality of the director, Sir C. H. Hubert Parry, and to the common sense ideas which have been introduced in all the work of the school. The 'Student orchestra' is one of the best in Europe. That of the Wiltzberg Royal Conservatory is said to be very fine, but I have never had the pleasure of hearing it."

Refined Environment.

The present writer's experience exactly coincides with that of Dr. Damrosch in respect to the Royal College of Music. There is about that institution an unmistakable atmosphere of refinement and musical inspiration that is hard to describe. Moreover, many strictly institutional elements which are lacking in some music schools have been so carefully handled that the atmosphere of the home is continually suggested. Dining rooms for students and the Sir Francis Cook Endowment for a dormitory for the young lady students, have made this school different from any other in Europe. It was evidently the pioneer in making the social environment of the student an important element.

Dr. Damrosch has shown great wisdom and pedagogic foresight in importing this idea and adding to the efficient technical features of the school a very pronounced attempt to create a homelike atmosphere. The introduction of the dining room plan and other ideas must create an artistic intimacy between the teacher and the pupil that is entirely lacking in the conservatory methods and private studio influences. This matter of environment cannot be too forcibly emphasized. The American tendency in musical education is to neglect the social side of the matter. With the exception of a few American teachers, such as Stephen Emery, Dr. Lowell Mason, Dr. William Mason, Mr. Virgil Dr. Damrosch himself and the splendid ladies who have been introduced into our elementary work, very few attempts have been made to do real creative work in this direction. In importing teaching ideas very frequently the real value of the original European creator's thought is lost, and we receive only a very much garbled and mistaken idea. There is, indeed, another danger in importing musical ideas as to conservatory management, in that very frequently conditions arise in Europe entirely different from those which obtain in America—conditions which demand an entirely different disciplinary system. While the musical debt of America to Germany is a national one, and while the magnificent musical supremacy of Germany is unimpaired, there are, nevertheless, many systems to be found in the national and cultural life of Germany which could never be introduced into America with success. Among the most conspicuous of these is the semi-penal system of discipline, a statement of which is often codified, tabulated, printed

in books and sold to all students. It is a relic of the medieval University method of controlling the civil rights of the student. While in most cases the system is administered with great judgment and wisdom by conservatory heads, one can, however, see at a glance that its effect upon many Americans must be to enforce the institutional idea, until the student sometimes feels that he has become an "inmate" rather than a student. This is a part of the machinery of German conservatories, and is only palliated by the high artistic ideals of the individual teachers. How obstructive and destructive to the "atmosphere of the refined home or studio," such as that to be found in the Royal College of London and which Dr. Damrosch is attempting to introduce in his present work, can be readily imagined. In the New Institute of Musical Art, Dr. Damrosch has endeavored to build, as did Bach, gathering together the ideas and systems of the past, and using them as the premises upon which to build a more permanent structure. The Institute, for instance, is located in the completely renovated mansion of the late James Lenox, a beautiful Gothic residence. The library of the building, wherein was collected the nucleus for the now famous Lenox Library, has been converted into a small elegant Artistic Hall. Dr. Damrosch feels that in a certain sense this remodelled home is superior to a specially constructed building built along the conventional institutional lines of architecture. The remodelled home gives the pupils a more intimate feeling, and at the same time accustoms him to the elegance and refinement of the home of an American citizen of wealth, taste and education. The mechanical facilities for a complete music school have been installed with great care and good judgment.

America's Musical Future.

Should the educational systems which Dr. Damrosch hopes to institute prove as successful as has his personal judgment in equipping this building and outlining the course to be pursued, it is not unlikely that a reform of pronounced force will be started. Taken together with the splendid educational work of the great American schools in Chicago, Philadelphia, Baltimore, Cincinnati, and other centres, America's musical future looks bright indeed. As Rome went to Egypt and Greece for her educational inspiration, and as these countries were obliged to come to Rome in after years for a similar purpose, it is not unlikely that the rich and varied work of the future may create educational plans and methods which in the future may make certain parts of America, Mecca for European students.

Notwithstanding the practical excellence of many of the great European schools, notwithstanding the veritable slavery of some of the great European teachers to high artistic ideals, there are, nevertheless, many instances where improvement is obviously needed. Is it not possible that this improvement may come from the land of the incandescent light, the telegraph and the telephone?

Mr. Damrosch also emphasizes the inelasticity of many European methods designed to meet conditions existing in Europe, but inappropriate for the instruction of American-born students who have received their early education under vastly different conditions. As Rome went to Egypt and Greece for her educational inspiration, and as these countries were obliged to come to Rome in after years for a similar purpose, it is not unlikely that the rich and varied work of the future may create educational plans and methods which in the future may make certain parts of America, Mecca for European students.

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—that characteristic trait of all successful American educators—is very patent. The faculty of the new school, while it comprises the names of such teachers as Saar, Henschel, Kniesel, and Thurny, also has a large foreign element that must become familiar with American conditions before the best results can be accomplished. This foreign element is a positive advantage, and will only need the formative educational treatment which Dr. Damrosch will no doubt give it to reach a successful end.

There can be no doubt whatever that the movement that Dr. Damrosch has started will have one very conspicuous result. It will tend to greatly reduce the number of students who go abroad without first receiving the best musical instruction that can be secured in this country. This is a serious mistake that thousands of students make yearly. Upon reaching the other side they only receive the ridicule and laughter of teachers who not infrequently reject poorly prepared or insufficiently advanced students. In this movement the new institute will have a prominent but necessarily limited part. There can be no monopoly of all the good teachers by one institution, one city or one State. The numerous other excellent conservatories throughout the country will be strengthened by this new movement. It has already influenced the directors of other movements, and schools in the United States to make their teaching strength doubly efficient. Unless the present writer is very much mistaken, this endowment will be the exciting force of a great musical movement, along musical lines which will excel any previous movement, and will greatly advance musical art in our country.

AN ANNOUNCEMENT PROGRAM.

By HESTER BRONSON COPPER.

A young Western girl, who was credited by her friends with possessing much originality, was particularly anxious to find some unique, and at the same time, interesting plan by which she might announce her approaching marriage.

Being of an artistic temperament, she decided to arrange a musical program, selecting numbers bearing suggestive titles which would tell the story of her love, and its culmination. No mention of all this was made in the invitations, so the entertaining feature and its object came as a complete surprise to everyone present.

Heavy white cards of fine quality, three by four inches in size, were selected. Each card bore a dainty bow of white satin ribbon tied through one corner. Across the back of the cards was traced:

A Musical Evening at Home

with

"The Bride-Elect."

Tuesday, July Second.

On the other side the program was arranged as follows:

"The American Boy"—Two-Step.—J. Hopkins Flinn.
"My Lady Love"—Waltzes.—G. Rosey.
"Adoration"—Waltzes.—G. Rosey.
"The Bride-Elect"—March.—John Philip Sousa.
"Autumn Tints"—March.—Ida E. Baker.
"The Honey-moon"—March.—Ida E. Baker.
"Hiawatha"—A Dream.—Ben M. Jerome.
"The Sweet Long Ago"—Transcription de Concert.

C. D. Blake.

Two young girls who had been asked to assist throughout the evening passed these cards to the guests, all of whom at once caught the significance of the occasion, after which there was much whispering and nods of approval, followed by congratulations and best wishes from all present.

The musical selections were played at intervals. The intervening time being devoted to social conversation and games. A dainty luncheon was served at small tables, the young men finding their partner by the method of quotations from popular authors. The betrothed bridegroom was the guest of honor, while the presence of all other members of the bridal party added much to the pleasure of the occasion.

The name of the little city in which the bride-elect made her home was Hiawatha, thereby making the latter being rhythm carried out along a tonal line of beauty, whose points of emphasis are always harmonically determined.

Harmony is a most wonderful elaboration of tonal imagination. Everything tonal stems back to the

Polyphonic Music as Related to Modern Art and Education

By W. S. B. MATHEWS

As important question has been put to me in this form: "What is the value of the older polyphonic music? The modern composer does not write in the old strict forms; the modern player gives them but a small share of his attention; audiences apparently do not care for them so much as they do for the romantic style of music. If we are not ready to drop much of the old music, which of it shall we use, and for what purposes, technical and intellectual?"

More important questions could not be asked of a practical teacher. Every day he has to decide these points for himself—often decides them without due reflection and wrongly.

Let us begin by remembering our definition of what music is, namely: "The art of the beautiful and the expressive in tonal forms." That is, music is what we get from organizations of tones into combinations (chords of various kinds) and successions of klanges, simple or compound (successions of tones in key or chords) progressing out of key, and successions of chords which finally must come back to the key-tone).

Now, since the "muscle" arises out of the effect of tonal organization upon the mind, it follows that no learner derives a full benefit from the study of a passage whose organization is unfamiliar to him. Without mental perception of coherence and system in the music there is no musical enjoyment beyond the mere sensation of tones falling pleasantly upon the ear. In other words, no musical cultivation. To add to this is our first step. The second is this: Tonal organizations for musical purposes are of four kinds, each of which gives rise to a particular part of the total result in passages into which all four of these principles enter; and each of them results in musical enjoyment to itself. These four principles are Rhythm (and Meter), Melody, Harmony, and Counterpoint (including Canon and Fugue).

Strictly speaking, we do not have any modern music into which Rhythm and Meter, and Harmony and Melody do not enter; but we do have a great deal of music in which the counterpoint enters so quietly that its influence is discernible to the musician only, even when it is imparting dignity and strength to that which at first sight seems to be pure melody and simple harmony. To quote a very pure illustration, look at the Chopin nocturne in E-flat, and observe the D-natural which stands as basis of the third beat, under the chord of E-flat. Now D-natural has nothing of its own to do with this chord; it is a foreign tone entirely. That D-natural is leading down, contrapuntally, from the E-flat before it to the C following, and it is essentially a contrapuntal effect. Now to the untaught pupil, thinking his music note by note and not grouping largely, this D-natural seems an egregious mistake; but when we play the phrase with an E-flat in this place and again with the D, we see that it does give the transition a charm, as Chopin felt it. Or take the figuration in the soprano, in measure 13 of the same piece; here again the crude pupil finds the dissonance less beautiful than the straight goods of the first measure, of which this is merely a figuration.

This playing with embellishments had its origin in counterpoint, and the dissonances add greatly to the beauty of the passage. We might describe our music as consisting of two elements only: First, Rhythm, the symmetrical planning of the movement in time, for the purpose of characterization, and the ability of the mind to retain an entire movement well enough to have at its close a sense of logical completion, as distinguished from the vague impression that the composer stopped off at any moment he chose. Now this first principle of organization, Rhythm, is made up of two proportional in character, and is not at all tonal or peculiar to music.

The second principle in our music is the purely tonal as such, namely, Harmony and Melody, the latter being rhythm carried out along a tonal line of beauty, whose points of emphasis are always harmonically determined.

Harmony is a most wonderful elaboration of tonal imagination. Everything tonal stems back to the

common chord, which it imitates musically or differs from intentionally and in a musical way. Now the variety of modern harmony in turn, has arisen through the co-operation of what we call counterpoint, the art of the melodious and the systematically logical in all the voices, carried to its ultimate forms in canon and fugue; and there is not a serious musical or musical fantasy in the most extremely romantic music we have, which is not underlain by counterpoint. It is our simple music alone, our uneducated music, which is innocent of counterpoint and contrapuntal influences.

I have several times in these columns pointed out our omission to educate harmonic perception in our students. Such education is necessary because the musical imagination of composers is always a more or less expert and exceptional imagination, which grasps at once and retains for use forms which at first were arrived at through hundreds of years of experiments. The ungifted student misses all this; he has to be personally conducted along a harmonic graded way until he learns the strength, beauty and expressiveness which the strange harmonies of our modern music contain, and which appear to his common-chord perceptions and preoccupations strangely far-fetched.

It is no discredit to anybody to be behind the head of the procession; it is a disgrace not to know it. Mr. Godovsky told me (and he is one of the most subtle and advanced harmonists I have ever met) that our distinguished French friend, Mr. Vincent d'Indy, is entirely in advance of the coterie which of a few highly gifted pupils made in Paris, some sixteen or eighteen years ago. Yet it happens to all of us to style, in short, to pin the tail on the donkey. These four principles are Rhythm (and Meter), Melody, Harmony, and Counterpoint (including Canon and Fugue).

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have had the technique; and when, like Brahms or César Franck, they do have the technique, they have with it such advanced ideas of harmony that their works remain confined to the higher grades of student progress; they are beyond the younger and uneducated students.

It is easy enough to see that as soon as we admit that polyphony represents a typical kind of musical mastery and a type of style in musical writing, the student must enter into it progressively, systematically, or else miss the strong points in our modern music. Hence, we are now ready to answer one part of our question, namely: to say that the prime application of polyphonic music in study, whether two or three-part, or fugue, is that of comprehending constructive principles which no longer stand in the immediate front of the battle, but which nevertheless underlie every serious moment in our music; particularly underlie the "working-out" parts in our sonatas. In this application of contrapuntal bases, we do not need so very much of it as a careful study and appreciation of that which we do study. In the fourth grade, three or four of Bach's two-part Inventions; maybe a Handel movement or two. In the fifth, some Preludes of the Bach "Well-Tempered Clavier"; two or three canons; two, two or three more fugues; in the seventh or eighth, one or two more difficult ones. Later on, a few of the Liszt transcriptions of the Bach organ fugues. All this conduces to strength and character in playing, such as nothing else does conduce to.

Then as to the *How* of the playing. Above all, to give the answering voices their true melodic character. When the left hand has the subject, as in the second half of the first measure of the first Bach Invention, let it come out heartily, just as the basses do when they have a chance in an oratorio chorus; when it is a fugue, to get it firmly in memory; to get every answer of the subject brought out clearly, without overpowering the other voices; and where there is an interlude, to give the proper relief to style; in short, to pin the tail on the donkey. These four principles are Rhythm (and Meter), Melody, Harmony, and Counterpoint (including Canon and Fugue).

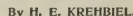
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No, these things are not new exactly—but they make it still more necessary for us to take thought and study conditions more closely. My remarks are based on conditions as I have noted them in a considerable experience with pupils of many different masters, masters with many differing points of view.



BY PROF. FREDERIC NIECKS.

BY THALEON BLAKE

CHILD STUDY.

BY F. E. SPAULDING

What does this child need right now? What must we do to supply his need? These are the questions that we are called upon to answer over and over again each day. On our answers we must immediately act. All valid results of child study are of invaluable assistance to us. They are not to be applied directly and mechanically. They can simply serve to stimulate, guide and check our observations, and to suggest suitable action when the conditions before us are determined.—*Journal of Education.*

¹ See THE ETUDE for December, 1905.

THE SECRET OF SUCCESSFUL WORK.

BY EDWARD BURLINGAME HILL.

SOME time ago, that admirable magazine, *Succes*, whose creed is optimism, self-reliance and ceaseless energy, printed a short article of three months' paragraph which might readily be overlooked by a careless, unobservant reader bent on finding an amusing anecdote or an exciting story. Yet this little article contains a vital idea which might be the unpretentious foundation of a great enterprise. The title is merely: Victory Increases Confidence. "Every victory over obstacles gives additional power to the victor. A man who is self-reliant, positive and optimistic, and undertakes his work with the assurance of success magnetizes conditions. He draws to himself the literal fulfillment of the promise, 'For unto every one that hath, shall be given, and he shall have in abundance.'"

"We often hear it said of a man: 'Everything he undertakes succeeds,' or 'Everything he touches, turns to gold.' By the force of his character and the creative power of his thought, such a man wrings success from the most adverse circumstances. Confidence begets confidence. A man who carries in his very presence an air of victory radiates assurance and imparts to others confidence that he can do the thing he attempts. As time goes on he is reinforced, not only by the power of his own thought, but also by that of all who know him. His friends and acquaintances affirm and reaffirm his ability to succeed, and make each successive triumph easier of achievement than the last."

For the listless music student who is discouraged in his work, who finds that his efforts are diffuse and unsatisfactory in their results, here is a valuable hint to correct the mistakes of his previous course of study, and to show clearly the path to the attainment of his ambitions. The success expressed in this short extract shows unmistakably the manner in which all intelligent, energetic work persistently applied in one direction to the furtherance of ideals will accumulate eventually a fortune capital of power to do the work of his ambitions. The success expressed in this short extract shows unmistakably the manner in which all intelligent, energetic work persistently applied in one direction to the furtherance of ideals will accumulate eventually a fortune capital of power to do the work of his ambitions. The success expressed in this short extract shows unmistakably the manner in which all intelligent, energetic work persistently applied in one direction to the furtherance of ideals will accumulate eventually a fortune capital of power to do the work of his ambitions.

It is not the number of hours that are spent in practicing; it is not the prestige of some special method that will count in the end; the strength of character and the quality of pluck and persistence that are brought to bear upon each trivial problem and each duty of working hours will propel the student as if by an invisible power upon the route of his professional ideals. No detail of work is too mean, too unimportant to enlist the student's interest, determination and energy. No opportunity is too humble to be the medium of improvement if properly applied. It is precisely along these lines that every student should find encouragement and impulse to work with renewed vigor and concentration, and through his larger perception of the benefit accruing from this positive and optimistic attitude toward musical work, he should be able to transform the character of his results to a remarkable extent.

The old proverb of "attending to the cents and letting the dollars take care of themselves" is eminently sound, so much so that it would be well to correct it for the benefit of the music-student so as to read minutes and hours instead of cents and dollars." This principle, which has been the basis of so many successful careers among business men, lawyers and statesmen is, after all, only a re-statement of the essence of the paragraphs quoted above. The results to be obtained from putting it into practice are certain if the student will only subject his habits of work to a searching analysis. Let him

recognize clearly the sources of error and ineffective work, then set about promptly to stop the waste of energy. None of us are responsible for the amount or quality of talent with which we are gifted, but we should be held to account for the manner in which we develop it. If the student has been unfortunate in his choice of teachers, if he has chosen a method unsuitable to him or if he has been limited in the amount of money which he could command for his education, there will only remain additional cause and incentive for him to acquire the priceless qualities of self-reliance, courage and energy, and all the more credit due him for the creditable results which he has secured in the face of all obstacles.

SOME MISTAKES IN TEACHING.

BY MRS. CURVEY.

The neglect of nursery music was the first mistake. Revive the cradle songs! Look on them as baby's first music lessons. Nonsense rhymes with good rhythm, and action added, hymns, folk-songs, good coon songs, help the sense of time and time, and undertake his work with the assurance of success magnetizes conditions. He draws to himself the literal fulfillment of the promise, 'For unto every one that hath, shall be given, and he shall have in abundance.'"

"We often hear it said of a man: 'Everything he undertakes succeeds,' or 'Everything he touches, turns to gold.' By the force of his character and the creative power of his thought, such a man wrings success from the most adverse circumstances. Confidence begets confidence. A man who carries in his very presence an air of victory radiates assurance and imparts to others confidence that he can do the thing he attempts. As time goes on he is reinforced, not only by the power of his own thought, but also by that of all who know him. His friends and acquaintances affirm and reaffirm his ability to succeed, and make each successive triumph easier of achievement than the last."

If this informal teaching is generally put off too late, formal teaching is generally begun too early. It is a mistake to begin with instruments. A child's first musical thinking should be done in the singing class. It is no loss of time to postpone the piano to the age of 7½ or 8. A child who has begun at 8 with previous good singing-class work is further on at 10 than the child who begins at 5 without such vocal work.

It is a mistake to conclude that a child is unmusical because he does not sing at a very early age. Musical ability may remain dormant until instruction begins.

It is a mistake to consider ear training as an "extra." It is the beginning, middle, and end of all music teaching. It is best done in the singing class, or it is only sight-singing turned the other way out.

It is a mistake to correlate the pianoforte work with the singing class. The knowledge gained in one department should be applied in the other. It is not being taught in magazine articles that a limited number of gifted children should be taught to play the piano, and that in the rest music should be cultivated by school lectures and recitals, by explaining form, and by musical biography and history.

This is a revolt against the great object of pianoforte teaching. The value of these lecture recitals to girls educated up to them is great, but to those whose ear has not been trained talk about musical form is meaningless; such pupils listen with the outer ear, but have no perceptive ideas. By all means have the lectures, but train the pupils up to them.

The real objects of pianoforte teaching are to make intelligent (1) readers, (2) listeners, and (3) to discover the possible performance. To all these ends clear and practical knowledge of the elements of music is necessary, and the piano is the best medium for giving this; the singing class is not sufficient.

By elements I mean the component parts, not necessarily the beginnings on the piano. The amateur should know all about rhythm and pitch and their notation, and scale formation with key signatures, and key relationship; and he should know something about form, harmony and transposition. A well-taught pupil, begun at 8, may at 15 have a clear and practical knowledge of all this.

In music, the concrete is sound. These other things are only symbols. It is a mistake to use an apparatus, imagining that children will "get over the drudgery" by playing games with large notes made of cardboard or wood.

It is a mistake to try to teach music through notation. We should teach notation through music. Run with the ear, not the eye.

It is a mistake to divorce theory from practice. Notation is only music's outer shell. Theory, to be thoroughly effective, should be taught at the keyboard.

It is a mistake to teach rhythm through arithmetic. If arithmetic books would include a table of musical

notes among their weights and measures, people would realize that the power of doing sums in crotchets and quavers does not necessarily involve a knowledge of music. That it does not is evident from the fact that young people who cannot be puzzled by any crotchets about the values of notes, dots and rests, utterly fail to feel the rhythm of a passage when they look at it. The amount of arithmetic needed in teaching the notation of rhythm is very small; the relation of 1 to 2, 2 to 4, and 3 to 6 being enough for fairly advanced work in simple and compound time. It is a mistake to teach the staff in two portions. It leads to many misunderstandings, and makes the use of the C clef difficult later on.

On a five-line staff you can write eleven sounds, six of which are in spaces. It is a mistake to teach that "there are only five lines and four spaces."

It is a mistake to allow pupils to conclude that "all the black things are sharps and flats, and all the white things naturals." It gives rise to confusion later.

It is a mistake to allow a pupil to play accidentals without thinking what they mean. From the time a child knows what key means, every accidental should be challenged.

It is a mistake to tell a child that he has 24 scales to learn, or to show him a book of scales. It is in scale teaching that singing-class knowledge comes in, but any child can hear that a scale is just an up-and-down time which he can sing or play at any pitch. By building up his scales on the keyboard, he discovers that change of key is only change of pitch.

It is a mistake to make the signatures memory work. In building up his scales on the piano the pupil discovers the meaning of the key signatures.

It is a mistake to make scale fingering memory work. The pupil should be led to discover for himself that there is only one possible right way of fingering each scale.

It is a mistake to postpone the teaching of transposition until pupils are pretty far advanced. When the pupil has transposed that scale-time from one key to another, there is no reason why he should not transpose the same seven sounds in different order in another tune.

It is a mistake to use many technical exercises on the piano with young children. Strength and control can be given by table exercises; but touch and tone, and the manner of taking and quitting a pianoforte key can be better taught in magazine articles that a limited number of gifted children should be taught to play the piano, and that in the rest music should be cultivated by school lectures and recitals, by explaining form, and by musical biography and history.

It is a mistake to be content with mere correctness in a child's playing. Correctness is only the first thing. Many teachers hold that expression will "come" later on, but if the habit of mechanical playing is formed it probably will not come. Phrasing should be taught from the beginning. No child old enough to learn the piano at all is too young to understand that he has a message to take from the composer and to deliver to the listener.

It is a mistake to postpone form until it can be fully introduced with its paraphernalia of terms. Begin encouraging the child to notice a plan in each little tune; and imitations of rhythm and melody.

It is a mistake to begin harmony with paper work and exercises in construction. First lessons in harmony should be listening to chords and naming them, and then observing the habits when they occur in pieces. Amateurs rarely go far enough into the matter to get to make constructive harmony of any use to them, and it would be well, generally speaking, if they confined themselves to such observation lessons and got a wider view.

It is a mistake to tell a pupil anything that you can lead him to discover for himself. The only lasting knowledge is that which the mind gains for itself. It is a mistake to expect pupils to be always getting on. Now and then a pupil seems to stick; to reach saturation point. Recruit his level, and develop her on that plane.—*Musical Herald* (London).

HAYDN'S music is like the smile of a child: it has all its grace and charm. Moreover, it is as witty, as spirited, and sincere as it is lovely, fresh, and cheerful—nothing clouds the placid stream of its harmonies. Haydn's artist soul was ever young; his serenity was never disturbed by doubt or temptation; to the end his spirit reflected a radiant heaven, his song was one of tranquillity and peace.

How to Prepare and Conduct Class Meetings

By CARL W. GRIMM

I.

CONCEPTS are given to entertain people and furnish recitals. Recitals aim at this, too, but above all, at self-glification. In lectures, the purpose is to instruct and to elevate the audience. Lecture-recitals afford both enlightenment and entertainment. Thorough musical instruction is disseminated principally by lessons given by a teacher. To create musical interest and general appreciation of good music, and to mutually improve themselves, enthusiastic persons in many cities and towns have formed musical clubs. It is certainly a worthy object and to be encouraged everywhere. Even "Young People's Music Clubs" have been started, and have done much good; on account of the inexperience of young music students, however, it seems best that they should be guided by a teacher.

The latter will direct matters in a more definite and systematic manner, and the various offices can be entirely dispensed with. The selection of officers to often become the bone of contention in societies. Because the machinery of offices is done away with and the teacher makes the leading spirit, the various offices of pupils are not called club meetings, but simply class meetings.

They are for the purpose of instructing and enthusing pupils in musical history, biography and esthetics. All these are important subjects which cannot be properly treated and illustrated in the regular lesson time, devoted principally to the technique of an instrument, yet they belong to the general education of the music student and music lover. The pupils bring friends to listen to musical performances, and in connection with the music played or sung, the teacher has the best opportunity to enlighten his audience by delivering original essays or reading extracts culled from books or magazines. You can impart knowledge here by happy musical illustrations, thereby winning the hearts of many, elevating and refining them. While you inspire them, you educate them in musical literature.

The educational value of these meetings cannot be overestimated, because they can be made potent factors in the musical life of any community. Begin the crusade for good music at your school. Let it radiate outwards from these gatherings into all homes that you can reach. Create a musical atmosphere by contagion, which shall spread beyond its geometric ratio and wide, doing good wherever it settles. Kindle a desire for musical information, and it will continue to burn like a fire, propagating itself. Always have high intentions. Work persistently with the means you have. It will keep you busy. Your calling will be ennobled and it will prevent you from "drying up." Put soul into your work. To live a life of love and usefulness—to benefit others—must bring its due reward.

Seek to serve good music. Let the music be heard in respect. Mere playing is not sufficient; give short explanations of what the work proposes, the mood of the composition, etc. Do not seek many vivid results from a single class meeting. Even in nature, not every seed grows up. But do not forget that continual drops of water will at last hollow a stone.

Avoid giving ice cream and cake at the class meetings. You should give intellectual, not material, food. Never turn your studio (or meeting place) into a restaurant. There are no objections to good musical games, which furnish innocent amusement and, incidentally, valuable instruction.

II.

Because class meetings are for pupils and mostly for pupils, the teacher, in mapping out a season's course, naturally depends upon the abilities of his pupils. "Plan your work and work your plan" is a slogan applicable everywhere.

Of course, you must take into consideration that not all pupils progress alike. In arranging for a pupil decide what ought to be his classical numbers, sonatas or rondos, what parlor pieces and dances ought to be allowed for amusement, and what numbers for display in variation and bravura style. If the pupil is

sufficiently advanced to appreciate it, select historical (old Italian, French, German and English) music, as well as the most advanced modern music. I would use Bach wherever advisable, but never let your admiration carry you beyond reasonable bounds. I have a dear friend who claims that many people are better served with Bachmann, Leybach and Offenbach than with the real Bach. Those that want further Bach-variety might try Brahmsch, Hirschbach, Grenzbach, Birmbach, Wallbach and Fahrbach! Never neglect music for four hands, original as well as arrangements. All the great symphonies of the old and new masters can thus be reproduced in every home. You can commune with the master spirits of music anywhere and everywhere.

After determining what pieces are the goal, you can better arrange the stepping-stones to reach them. Thus every pupil becomes an interesting problem. No two will be exactly alike, if you take into consideration natural abilities, hands, head and heart. Steer, don't drift! What is worth doing is worth doing well. Lead, don't drive!

After the work of mapping out each pupil's work is done, you can begin to plan your programs for class meetings. These again will influence the distribution of pieces among your pupils, especially if a composer's program is decided upon, and ensemble music is to be performed.

Class meetings should be held every two, three or four weeks; it depends upon the number of pupils, and how soon they can prepare the program arranged.

III.

A very important matter in class meetings is the program to be carried out. Every program should have a definite aim. It may be expedient to organize the class into a Junior and Senior Class. Senior Class pupils ought to have reached Czerny's Velocity Studies, or some work of the same difficulty. Yet once a pupil goes to a "high school," it is advisable to enter him in the Senior Class, even if not so far advanced. The program should be mostly technical, but also mental development must be regarded in classifying the pupils.

The talks or readings for the Juniors must be simple and direct in language, and the selections from the master works can only consist of many numbers or arrangements. The Juniors and Seniors should have separate meetings. Occasionally, members of the Senior Class may be called upon to perform for the Juniors, so that these also may hear difficult numbers. The study of the great masters: Bach, Haydn, Mozart, Beethoven, Mendelssohn, Schumann and Chopin, should always form the centre of occupation in the Senior Class. For the Junior Class the easier works of Haydn, Mozart and Beethoven must be considered, also those of Clementi, Kuhlau, Gurler and Reinecke. Not all pupils need perform at a class meeting, only those who have something appropriate to contribute to the occasion.

The program of a class meeting can be devoted to the life and works of a certain composer. It might open with an overture. Then read a short story of his life and an outline of his principal works. This reading may be done by pupils. After that, let the pupils play various numbers by this composer that they have studied.

Another form of program is devoted to a certain famous work, viz.: a symphony, an opera or any special music, for example: Beethoven's "Egmont" music or Mendelssohn's "Midsummer Night's Dream" and the like.

Time the numbers on the program, and rarely let them exceed ninety minutes in all, including the waiting matter. Let the number that requires close attention be near the beginning of the program, before the listeners have had a chance to become tired. Some composition must be the pillar around which the program is built. Of course, the most brilliant and the most modern, so that none is put in the shade beforehand.

Turn attention not only to the past, but also to the present. When a new composer creates a stir by illuminating the musical horizon, study him in the

class meetings. Take notice of those new works that win the respect of the musical world. In large music centres you have opportunities to explain before their performance the important works produced by a local orchestra or choral association.

Any one of the advanced pupils may give a recital at a class meeting. The object of such a recital is to give the student a chance to test his skill and endurance. The addition of vocal or violin numbers will serve as a rest for the player and produce contrast in the program. A student ought to be able to play Clementi's *Gravitas ad Parnassum* before he attempts a recital.

After the serious part of a program, it is often advisable to follow with light musical miscellany. And thereby the teacher finds suitable occasion to insert any number and to give any industrious pupil a chance to appear before the class, even if his piece should not belong to the main part of the program. Besides, the more pupils you put on the program, the more persons are interested in the same, and so many more will come to listen, because each player is supposed to bring guests.

Sometimes there are so many miscellaneous pieces ready to be played that they will take up the greater part of a program; make it a point to have some special feature on every program. Let that be an ensemble number, perhaps a trio for piano, violin and 'cello. The teacher himself ought to assist whenever necessary. If he can procure obliging players on the violin, 'cello or flute, or singers, he should induce them to participate in the programs. Possibly, a vocal or violin teacher would accommodate a piano teaching confrère with well-trained pupils to assist in the program. Use music for three players at one piano; music for four players at two pianos may be used. On two pianos, two, three, four or six players can be employed. The literature for three or four pianos is not extensive. A piano and cabinet organ will produce fine effects together. The vocal parts of a cantata, oratorio or opera can be given on the cabinet organ, while the piano plays the regular accompaniment.

"Object Lessons" on Variations and "Descriptive Music," etc., are always enjoyed. National music of different countries makes interesting programs. The history of notation and descriptions of instruments will never fail to arouse curiosity.

Many excellent and most useful books may be had on every desirable subject. Ask the publisher of *The Etude* to send you musical literature. Books are necessary tools in the outfit of a music studio. If you see fit, charge a small yearly fee for the use of your books, to repay for their wear and tear and possibly help a little to add more books to the collection.

There is an inexhaustible field to work in, for those who are willing. Not only private teachers, but all music schools ought to arrange class meetings. Music schools can have one teacher to suggest the subjects for class meetings for the entire school and work up the programs. By consulting with the different teachers of the institution, he can learn their plans with their pupils; and the teachers again can arrange to help the projected programs. The work of the pupils and the class meetings will reciprocally influence each other.

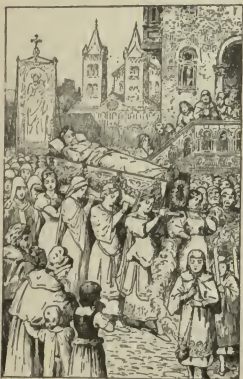
What has been said may seem to apply to piano pupils only; but that is not the case, because the ideas of class meetings suggested here can be put to use by vocal or violin teachers just as well.

The points kept in view in class meetings are both practical and artistic, and certain to develop the appreciation of the good and beautiful in music. The object is to promote musical intelligence and interest in every direction; that pupils learn to perform without fear; to study with more definite aims; that in their works, thus to receive inspiration to aspire to higher ideals in music.

Class meetings, when rightly managed, will prove an indispensable adjunct to musical teaching, and there is no town too large, nor any village too small, in which they may not be conducted profitably to pupils and to teachers.

He who solves the grand idea of self-cultivation, and solemnly resolves upon it, will find that idea that resolution burning like fire within him, and ever putting him upon his own improvement. He will find it removing difficulties, searching out or making means, giving courage for despondency and strength for weakness.—*Aron*.

Children's Page



FUNERAL PROCESSION OF FRAUENLOH.

FRAUENLOH, THE MASTER SINGER. A STORY OF THE RIVER RHINE AND EARLY MUSIC.

A bridge which leads from Kastel to Mainz, and from that bridge there is most lovely country to be seen, whether one looks up the river or down. But especially looking down the river, one finds vineyards and gardens, old ruins, cloisters, villas, mills, some climbing over the hills, some nestling in the valleys. The fields are gay with flowers and fruits and every growing thing, and the river is gay with little ships and lively boats which are carrying the fruits and grains and vegetables away to other countries.

Long, long ago, in this rich city, men studied arts and sciences. And one of the schools there was a School of Master-singers, as they were called. To become a Master-singer one must be able to sing certain tunes, and to write verses to fit other tunes, and, last of all, to write both words and music which had to pass a severe examination, and must not contain more than six or seven lines.

History tells us that there was one of these Master-singers named Heinrich von Meissen, who was canon of the Mainz Cathedral. And he had set himself to sing in the noblest of music about the noble and lovely women of the Rhine-country. For that reason he is known today as Master Heinrich Frauenloh, for in the language of Mainz the word "Lob" means praise, and "Frauen" means women, and he had praised the women of Mainz.

Now, when Master Heinrich Frauenloh closed his eyes in the sleep of death, and the lips which had sung so wonderfully became silent forever, there was a sad tolling of bells in the great cathedral. Old and young, rich and poor, went to the noise of mourning to look upon the great singer for the last time. For they all loved him.

And all the city arranged to do him great honor on the day when he should be carried to his grave. In long lines, the men of Mainz marched before the hier. Marshals carried and borne wound with flowers, and the air was full of incense and the sound of prayers. When the hier approached, wrapped in the banners of the church and surrounded with incense, a strange light met the eyes of the people of Mainz. For

there were no strong men who were bearing him to his last resting-place. Instead, lovely women, dressed all in white, carried on their pretty shoulders the bier and bier. Covered with wreaths and flowers, and borne gently away, so he vanished from sight, this true-hearted singer, thus honored in death. Over his grave they sang him soft melodies, into his grave they poured drops of coohest Rhine wine, for he who sings songs of gold, like Master Frauenloh, loves too the golden wine.

But not alone the women and citizens of Mainz mourned for the noble singer; he was famous as far as the Rhine flows, and his memory has lived for hundreds of years. Till this very day.—From the German by Florence Leonard.

SEVERAL months ago, we invited the friends of the CHILDREN'S PAGE to send us verses suitable for use as a Club Song. A number have responded, but we want more. Will not those interested take hold of this matter and help us to secure a fine Club Song for the use of the children at their meetings?

A LETTER FROM A RUSSIAN GIRL. Dear Children: In far-away Russia, the poor peasants, of whom there are many hundreds of thousands, are often so ignorant that only seven people out of every ten can read and write. Poor, hungry and burdened with heavy taxes, these people voice their sorrows and their longings in song. On the street, in their homes, at work—everywhere they sing, and song is the only outlet for their feelings. Happy or sad, they sing just the same, and their songs are among the most beautiful in the world. Russian music tells the story of Russian life, and that life is full of sadness and longing.

Just how these beautiful songs, many of which are more than 500 years old, are preserved, would require a long story, but I must tell you that these little gems spring from the hearts of the simple peasants who know nothing of musical science, and so genuine and beautiful are they that within the past few years learned musicians have recognized their beauty and have tried to write them down, but it is very hard to collect the little gems because they have passed from person to person and village to village until no one knows their real beginning. They seem to have sprung up, like a beautiful flower, and no one knows whence they came or whether they are so numerous, and the Russian sings so contentedly, that there is an old proverb which says: "A Russian would sing on the way to his own execution."

These beautiful songs are all about simple things, for the peasant knows very little outside of what is going on in his native village. There are songs for weddings, songs for funerals, love songs, harvest songs, military songs—a great storehouse of beautiful music unknown to the outside world which thinks of the Russian peasant as ignorant and brutal creature, not capable of beautiful thoughts.

Many of the songs collected contain only a few notes and the thoughts are very simple, but how tender and poetic are some of the melodies, and how close they bring us to Russian life!

There are dances, too, but these are usually in the major keys, while the folk-songs are more often in the minor keys. The major songs are usually sung in unison and the minor songs in harmony, the latter being the most popular.

Think of these little songs which great composers have used, and are using more and more because they are so genuinely beautiful, as themes in great works and try to believe that these melodies are most closely woven with the heart-life of a great people in whom we find true impulses and great longing for a life of larger freedom.—Edith Lymwood Wian, from a letter by Olga Dolin.

SISTERS OF GREAT COMPOSERS.

MARIA ANNA MOZART.

A few, Maria Anna Mozart, or Marianne, as she was commonly called, takes the first place. It was her lessons on the clavier that first aroused her illustrious brother's interest in music. When she was eight years old she showed such talent for music that her father began to teach her. The little three-year-old Wolfgang was immensely interested in all that she did. He climbed to the top of the instrument and listened intently while she was practicing, and after she had finished, reached up his tiny hands to the keyboard and tried to imitate her. His great delight was to find concordant intervals, thirds, which he struck again and again with the utmost pleasure.

As an executant she was only less remarkable than he, and shared his early triumphs, when in 1762, she and the six-year-old boy were taken on the famous journeys to Munich, Vienna and other German cities and in the year following to Paris and London. Though his genius soon overshadowed her efforts, there was never the slightest trace of jealousy on her part, and the ordinary differences apt to rise between children were unknown to them. In later years she was known as the finest player of her sex in Europe—the first of a long line of eminent artists, which included Clara Schumann, Therese Carlewsky and Fanny Bloomsfeld-Zeiser. When complimented on her playing she always replied: "I am but the pupil of my brother."

She was a young woman of eighteen when her father took his son to Italy for two years and left her at home in Salzburg to care for her mother. They were far from being well off. The father and brother gained more glory than gold on their expedition, and had it not been for the sister, the family would have known want and suffering. She began to teach at an early age, and thus allowed her father to care for the education of his son by travel and study in a way that he could not have done if he had had the entire burden of the household upon his shoulders. She studied composition and her brother had great confidence in her judgment. During her travels she changed the exercises and pieces which he had written and more than once he expressed strong admiration for her ability. His letters to her from Italy give a charming picture of the relations that existed between them. There are at times a good many references to French, Italian, German and patois, and show the exuberance of his spirit; he teases her about her admirers, tells her of the acquaintances he has made among the musicians of the day—the composers, players, and singers he has met, their peculiarities, etc.; altogether they reflect faithfully the musical life of the age.

When in 1778 she parted with her mother, who went to Paris with her son and died there a few months later, Nannerl, as she was familiarly known at home, took charge of the desolate household and proved herself a woman of exceptional energy and force of character. She taught, she took boarders to augment their scanty income, and always reserved several of the evening hours for practice with her father. She was the reputation of being a teacher of great merit; her pupils were distinguished for the clearness and accuracy of their playing. She did not marry young; she was thirty-three when she became the Baroness von Sonnenberg. Three years later her father died and her brother followed him four years afterward, in 1791. Left a widow in 1801, she returned to Salzburg, and continued her work as a teacher until in 1820 she lost her sight. This affliction she bore with noteworthy cheerfulness for nine years, when she died at an advanced age, having long outlived her immediate family.

Not long ago, in talking with Mrs. Foley, of the New York Chamber-music, she gave me this little story and I feel sure that the readers of the CHILDREN'S PAGE will enjoy it and gain good from its lesson:

Once there was a chemist who, in talking to his class of twenty young men, made this remark: "Young men, I am not afraid to look into anything or taste anything; I ever use my eyes. Now I am going to taste this in this bowl," and with this he put his finger in and placed the finger in his mouth, then handed the bowl around to his class.

They all tasted the mixture and each made a face as if. When the last one had taken his dose, the chemist turned and, with a laugh, said: "None of you were afraid to taste, but none of you looked as you should; if you had used your eyes as you should, you would have noticed that I put one finger in the mixture and put a clean one in my mouth. I hope you have learned a lesson: Ever look."

Children, your teacher often gives you a mixture to taste. If you would look at her hand with thought you would gain much more. If when she says: "This is the way" you would see the way, you would often find the mixture of notes much more pleasant. Some one has said: "There is no fragrance in the violet until the lower of flowers bends down above the blossoms." So it is with the mixture of Bach, Chopin and others. We must look into them with all our eyes, bend over them with our hearts, then we catch the fragrance, and only with our eyes over these examples will we ever learn their hidden thoughts.—Katherine Morgan.

ONCE upon a time, my dear children, Music and Dancing were called "twins." No one ever thought of separating the one from the other.

It was dancing which brought music into the world, and music was valued only as an aid to dancing. People never thought of such a thing as music's having any value or importance by itself alone. It was simply the handmaiden of dancing.

But things have so come about that music is, at the present time, honored far above dancing, as indeed one of the very highest of the arts. We must not forget, however, that we must think dancing for having given us music in the first place, and we must remember, too, that dancing is visible rhythm. Over in France, in a paper printed for children, the editor asked his little readers that as little musicians they would admire dancing and "look to it for grace and harmony."

Here is added this sketch and description of how to make a little "doll-dancer":



For the making of each doll, all you need are three hair-pins, crumbs of bread, some silk paper and a cork.

The sketch, A, B, C show how to use the hair-pins. D shows the hair-pins covered with the bread, which is then allowed to harden. Finally, the last figure gives the outline of the doll fastened to the cork, in order that it will stand firmly.

The dancer is then dressed in the silk paper, and her head and face are painted with water colors.—Helen Maguire.

SOME time ago I made an experiment with a pupil, playing for her a number of pieces from my repertoire. She gave me her impressions of some of them, which I have put into shape for the young readers of THE ETUDE.

THE WATER LILY.—MACDOWELL.

One day, a paper boat with a venturesome fairy aboard sailed away upon a pond. No one but a mischievous breeze knew the fairy was taking a sail and he carried her out into the middle of the pond and tipped her over and the very moment she tumbled the mermaid she turned into a beautiful lily. The mermaid, that lived in the bottom of the pond, said: "She is so beautiful we can never let her go!" So they brought a soft green rope and tied it to her body. The lily seemed very happy; she swayed to

and fro and dreamed all day long in the summer sun-shine, while the dragon-fly made love to her.

But, one day, she saw a paper boat sailing near her; then she remembered the fairies and she longed to return; she pulled at the soft green rope and called: "Do let me go, please do let me go!" but the mermaids laughed and held the rope more firmly. If you try to pick a water lily, you will always feel the mermaids pulling on the soft green rope.

The last thing Bessie always hears is the poor water lily sighing: "Let me go, please do let me go."—Jo. Shipley Wilson.

THE pupils of the Intermediate grade of Mrs. Gussie CLUB CORRESPONDENCE. Nell's class have organized a club which they have named the St. Cecilia; our motto is "Patience and Perseverance Work Wonders." We meet once a week on Saturdays.—Hope Burdick, Treas. and Sec.

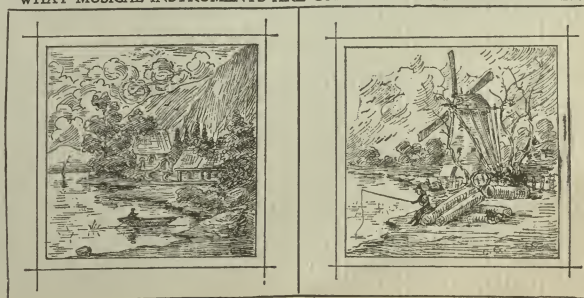
My pupils and I have formed a club known as "The Etude Music Club." We meet the first Saturday of the month. At each meeting we have a musical program. Our motto is "In Heaven All is Harmony."—Lillian M. Colfer.

HOW A LITTLE GIRL ORGANIZED A CHILDREN'S MUSICAL CLUB: I have organized a musical club called "The Harmonious Musical Club." We meet every other Thursday and study the great composers: Bach, Beethoven, etc. My mother gave me "First Studies in Music Biography," and we read from it every meeting until we have finished one composer, and then we answer the questions. We have already studied about Bach and Handel. After we finish our study, each plays a piece and then we go home. My mother subscribed to THE ETUDE for me and I read the "Children's Page" to the other girls.—Gertrude Chappell.

The members of my class met January 10th and organized a music club, with five members, calling themselves "The Chopin Etude Club." The colors are blue and white; the motto: B2. The pupils are fined for absence and failure to prepare the work assigned them. The lives of the composers are being studied; musical games are played for prizes, which are pictures of musicians. Several members play at each meeting. We have studied Mozart and Handel, the beautiful picture of the latter in THE ETUDE being given as a prize. The subject for the next meeting is: "The Piano-forte." Much interest is shown and we hope to do good work. THE ETUDE is a source of great help and enjoyment to all of us.

I have organized a club for my junior pupils. We have fourteen members, and we meet every other Saturday. The club meets once in two weeks, at the home of one of the members. Our colors are green and gold; our motto: "To Work is to Win." We have studied the life of Mozart. We enjoy our meetings very much and find the hints in THE ETUDE a great help.—Ella McGrover.

WHAT MUSICAL INSTRUMENTS ARE CONCEALED IN THESE PICTURES?



ANSWERS TO PICTURE PUZZLES IN FEBRUARY.—Mando-Lynn—Mandolin; Horn.

The Etude

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Each month of the musical season represents a milestone marking the great highway of opportunity over which we are journeying. Does the way seem interminable; does the effort to progress seem hard and toilsome; are we weighed down with a sense of dull routine? Never mind! Let's be cheerful. It may be well not to forget that there are such things as growing pains. Progress comes only in response to effort, and an effort that does not call for the expenditure of strength of body, of mind, of muscle, of nerve, is not an effort that will accomplish something worthy. One of our poets, in a verse that is meant to encourage the worker, has the line: "Up, let's trudge another mile."

This is good for the teacher. Progress is marked by small advances each day may be one of advance, yet so little that it is only when we sum up, at stated periods, that we discover that we have gone forward. Shall March not carry out the force of its name, and be for every teacher, every pupil, a month of onward movement, steady in pace, keeping step with the progress of the world, and in unison with the rhythm and melody that comes from the forward movement of a race full of vigor and enthusiasm for the work set to their hands?

A WRITER in *The Independent Review* (London) asserts that the best poetry is a universal bond, and cites the value of the great hymns in joining persons of many and strongly-diverse creeds in a common body of believers. "There is truth in the old saying about the songs and the laws; the songs of the people would be more important than their laws—if only they learned the songs and lived by them, as they learn and observe the laws."

The writer quoted referred to the texts, not to the music to which the verses are sung, yet we cannot refrain from wishing that he had given due value to the music that in many instances has become welded to the great hymns of the English-speaking people; in fact, to the songs of all peoples. A force that sings is better than the same race would be without its singing. It is not possible for every family to have instrumental music, yet there are few homes in which song is not possible. The mother, the father, too, should make a practice of singing for the children songs worth learning and knowing; the little ones should be taught to sing. How cheerful the sound of sweet, fresh young voices in school in the home or when enjoying their games and outings.

Let us have singing communities; more music in the schools; more music in the home; more music in the churches; more public functions in which music is a special feature, more choral societies, more concerts, more recitals. Music is a bond in the community, in the nation. Let us use it as a means of drawing together the various interests of society. In times of national stress, peril or any season which arouses national feeling, the inevitable outlet for surcharged emotion is verse and song, which expresses

the common feeling of the people. And this kind of song, as is shown in the article of Mr. Krehbiel, on another page of this issue, lies at the very foundation of a national music.

A FRENCH artist who came to this country recently to teach in a New York art school was asked his reasons for leaving the art centre of the world to come to an American city. Among other things he said: "I had two or three hundred American pupils in my classes at Paris, but I felt it was an injustice to them to be brought to France when their first and formative work should have been done at home. It is impossible to bring out the real American genius in these students when the French atmosphere is always at work upon them."

In a measure this applies principally to creative work, and the parallel as to musical work is to be made with composition. This statement is in line with the stand taken by THE ETUDE that American music students should not go abroad, to London, to Berlin or other German city, to Vienna, to Milan, to Paris, until a considerable degree of independence of judgment has been gained at home.

While we have as yet no American school of music, distinctive and unchallenged, the elements are present and should be taken in and assimilated by our students before they go abroad. It is true that many American composers studied abroad; yet there are others of equal prominence whose education was wholly carried on under American conditions. The "American girl" is celebrated the world over. Educate her in Europe and the result is a disappointment. Her special attractiveness is gone. An American singer, wholly educated abroad, is neither American nor foreign. If she elects to follow professional life at home she will need several years of American life before she can again become Americanized.

We can be frank and open in our attitude to Europe. That country may have our students if the latter wish to go, but we shall keep them at home as long as we can, at least until they have passed the formative stage.

MUSICIANS should read the article in the *Popular Science Monthly*, by Professor Dexter, of the University of Illinois, on "Age and Eminence," in which he develops the idea that the most eminent work done by men is accomplished before the age of forty. He refers to Dr. Osler's famous valedictory at Johns Hopkins, a portion of which reads as follows: "I have two fixed ideas well-known to my friends, which have an important bearing upon this problem. The first is the comparative uselessness of men above forty years of age. The second is the uselessness of men above sixty years of age. The effective, moving, vitalizing work of the world is done between the ages of twenty-five and forty—those fifteen years of plenty, the arabesque or constructive period, in which there is always a balance in the mental bank, and the credit is still good."

Professor Dexter furnishes ample statistics to prove his theories, which are identical with those of his colleague. He says, in conclusion: "It is noticeable that the musician distances all competitors in the race for distinction. This is not hard to understand if we recall the infant prodigies who frequently figure on our bill boards, or consider that nature has in most cases contributed more largely to their success than has nurture. If we believe that nature has with the educator's, we shall be forced to place the author and the actor in a class in which these two forces divide the honors more evenly."

Although women are not mentioned in this discussion, the society of "Who's who?" shows that upon the stage and in music recognition is much earlier for women than for men, while in all other callings it is slower.

A BERLIN virtuoso said to the present writer: "I deeply regret that I did not go to college or to some technical school before I made a deep study of music. I feel that a man loses something who absorbs himself from the companionship of his fellows. I never grew up with boys. I feel that my education has been one-sided."

The mental discipline of school and college life ought to fit one to absorb music better than it is possible when training is all along one line. How much culture one misses in mere virtuosity, and yet it is not possible to become a virtuoso unless one works for a time at least, at the technique of his art. How

are we to decide? Each artist, or would-be artist, must settle for himself the question: Shall I give up everything else for the sake of becoming a virtuoso, or shall I find joy in general culture and give to my specialty only a part of my time?

The whole thing sums itself up in this statement: We must get out of life just what will give us the greatest amount of culture and the keenest pleasure. The virtuoso cares only for his art. The musically educated man who craves broader knowledge should follow his own desires. The former will show us the perfection of executive art; the latter will undoubtedly enrich the world in a more general manner.

UPWARDS of five thousand different books are published annually in the United States. Doubtless, one is justified in wondering where they all go, and the pessimist will doubtless say that the greater place of these works belongs to fiction, good and bad. That may be true, yet the residue represents the pile into which the lover of literature delivers.

In his latest work, "Essays in Application," Dr. Henry Van Dyke says: "The two things best worth reading about in poetry and fiction are the symbols of nature and the passions of the human heart. I want also an essayist who will lift my life by gentle illumination and lambent humor; a philosopher who will help me to see the reason of things apparently unreasonable; a historian who will show me how peoples have risen and fallen; and a biographer who will let me touch the hand of the great and the good. This is the magic of literature."

The musician, teacher or artist is, none the less, a man or woman who needs culture that life may be both beautiful and useful. Dr. Van Dyke has two chapters in the book of essays mentioned above that contain many a useful thought capable of application in the life of the earnest, thoughtful music teacher. "The Flood of Books" and "Books, Literature and the People." As a guide to the appreciation of good literature—and the author as the holder of a professorship in Princeton should be an authority—Dr. Van Dyke gives the following: "Four elements enter into good work in literature: 1. An original impulse, not necessarily a new idea, but a new sense of the value of an idea. 2. A first-hand study of the subject and the material. 3. A patient, joyful, unsparring labor for the perfection of form. 4. A human aim to cheer, console, purify, or ennoble the life of the people."

But to the writer of this note the most interesting, the most valuable of all the essays is "The Creative Ideal of Education," a thought that is at the very basis of the policy of THE ETUDE, a thought which is the guiding principle for all work that has developed the race. It is one of the utmost importance to the teacher of music, whether he have in his class unformed and rapidly developing children, or young men and women just going out into the active, strenuous life of the world. Dr. Van Dyke writes of three ideals of education: the Decorative, the Marketable, and the Creative. The terms readily explain themselves and illustrations of the three ideas come to our minds without the necessity of effort to bring them there. The decorative is the guiding idea of young ladies' finishing schools, of the teacher who aids his pupils to enter a few showy, drawing-room pieces or a few songs of the staid style, or, it may be, some ballads and arias learned in a parlor-like way, and the result to pupil and to friends is the player or singer, away from the teacher has no initiative whatever, and the repertoire ends when lessons end.

The marketable ideal has for its end the making of a living. The pupil who expects to teach values everything by the test: "Will it help me to make an income?" or "will it pay?" Business may be benefited, but art, the real art of music, is never touched by this plan. It is perhaps going too far to say that pupils should not keep in mind the possibility, the probability of teaching; they do right in aiming to get the most thorough and ready mastery possible of everything they study, but because they want to use it in a business way. No, a thousand times, no! But because they want to use what they acquire from the standpoint of true art. Working thus, the pupil reaches up to the creative ideal of education, and this is the opportunity of the teacher, who is to form pupils so that the rules he may give will enable them to work out their own problems. Dr. Van Dyke sums up admirably thus: "The power to see clearly, the power to imagine vividly, the power to think independently and the power to will nobly."

No 5573

CALM OF THE SEA

MER CALME

BARCAROLLE

THEODORE LACK, Op. 239

Allegretto tranquillo M.M. ♩ = 66

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stesso tempo

p Grazioso *cresc.*

mf

f *cresc.* *dim.* *p*

cresc.

poco *rall.* *f* *p*

Ped. simile

pp

cresc.

Stargando

ff

Tempo

dim. *p*

smorz. *pp*

Nº 5131

PERSIAN MARCH

Arr. by P. ESTON WARE OREM

SECONDO

Chevalier de Kontski, Op. 369

Allegro moderato M.M. ♩ = 96-104

ff *pp staccato*

f

ff pesante

For Fine only
Fine

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Nº 5131

PERSIAN MARCH

Arr. by PRESTON WARE OREM

PRIMO

Chevalier de Kontski, Op. 369

Allegro moderato M.M. ♩ = 96-104

pp staccato

f

mf

For Fine only
Fine

15

This page of a musical score for piano is divided into two systems, each containing two staves (treble and bass clef). The music is characterized by dense, polyphonic textures with multiple voices moving in parallel motion. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes a variety of dynamic markings: *p* (piano), *f* (forte), *sf* (sforzando), *pp* (pianissimo), *ff* (fortissimo), *cres.* (crescendo), *decres.* (decrescendo), *poco rit.* (poco ritardando), and *Ped.* (pedal). There are also markings for *sfz* (sforzando) and *piuf* (pizzicato). The score features numerous slurs, ties, and fingerings. The first system ends with a *Coda* marking. The second system concludes with a *pp* marking and a star symbol. The page number '31' is visible at the bottom right.

LOVE'S MAGIC

IDYL

CHAS, LINDSAY

Adagio con espress. M.M. $\text{♩} = 60$

p dolce

p

Andante cantabile con

p rit. tranquillo

pp

p

espress. M.M. 69

quasi arpa

pp

sonore

con anima

mf

cresc.

p dolce

f

quieto dolce

p

poco rit.

Maestoso con espress.

f

p con espress.

sempre staccato

cresc.

mf

rit. smorzando

pp

THE MONKEY AND THE ELEPHANT

MARCHE GROTESQUE

FREDERIC EMERSON FARRAR

Tempo di Marcia M M $\text{♩} = 116$

p

glissando

Ossia

cresc.

mf

rit. smorzando

pp

p D.S.

No 5524

GOING TO THE WOODS

Marsch nach dem Walde

Tempo di Marcia M. M. ♩ = 116

GEORG EGGELING

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SPliced

A NAUTICAL DITTY

Words and Music by
GEO. F. GROVER

Allegro.

1. Three bold mar-i-ners
2. Then they sail'd all night and they

sail-ing on the sea, Sing-ing "Heigh-ho' my hearties," With a good breeze blow-ing and
sail'd all day, Sing-ing "Heigh-ho' my hearties" And they sang and they danc'd for their

hearts quite free, Sing-ing "Heigh-ho' my hearties." They bade good-bye to those on shore, They kiss'd their loves whom they'd
hearts were gay, Sing-ing "Heigh-ho' my hearties." At last an is-land fair they spied, So they set their sail and to

never see more, And they sail'd a-way far o'er the main, And this was the three bold mar-i-ners' re-frain: We'll
land they hied, But O what a sight on land for to see, Three mermaids fair taking five o'clock tea." So

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Marziale.

let go the paint-er, star-board a-ho! We'll splice the jibboom and a-way we'll go; For our
 let go the paint-er, star-board a-ho! We'll splice the jibboom and on shore we'll go; For our

Slow.
 hearts are light and free, We're as hap-py as can be, A - vast - there a - heav-ing!"
 hearts are light and free, At the sight of mermaids three, A - vast - there a - heav-ing!"

Con spirito
a tempo
mf "Be

hold in us" said these ma - ri - ners bold Tars of great sim - pli - ci - tee. We've

sail'd from a - far to seek three wives, With whom we could hap-py be? The

mer - maids blush'd and wag'd their tails, Each ma - ri - ner bold fell up -

on his knee, "Could you live a - long with us, And the wink les and the whales?" Oh

Marziale
 could'nt we just! cried the ma - ri - ners three. So let go the paint - er

star - board a - ho! We'll splice the jib-boom and be - low we'll go, For our

Slow
 hearts are li-ht and free, We're as hap-py as can be, A - vast there a - heav - ing!"
col'voce

HERE AND THERE

ARTHUR MACY

EDGAR A. P. NEWCOMB.

Allegro.

Moderato cantabile.

1. Sweet Phyl-lis went a-ramb-ling here and
2. Young Strephon went a-ramb-ling here and
3. As youth and maid went rambling here and

Cón Pol.

there, here and there; Her eyes were blue and gold-en was her hair. She
there, here and there; He sigh'd, "It needs but two to make a pair. If
there, here and there; They met and lov'd at sight, for both were fair. And

sigh'd "Oh, life is strange, I'm sure I need a change; 'Tis sad for one to ram-ble here and there." She
I should meet a maid, Not in the least a-fraid, How hap-py we'd go rambling here and there, If
nei-ther youth nor maid Was in the least a-fraid, And hand in hand they rambled here and there, And

sigh'd "Oh, life is strange, I'm sure I need a change; 'Tis sad for one to ram-ble here and there?"
I should meet a maid Not in the least a-fraid How hap-py we'd go rambling here and there;
nei-ther youth nor maid Was in the least a-fraid, And hand in hand they rambled here and there, here and there.

VOCAL DEPARTMENT

Conducted by H. W. Greene

A GREAT HALF-HOUR.

A MEMBER of a country choir recently said to the director: "I shall not be here next Sabbath; my sister returns to the city, and I am going to accompany her and enjoy a week of music." She went, and when she returned her choir friends were treated to an account of her experiences.

What she heard in the ten days in New York staggers belief. Morning musicals, afternoon recitals, evening concerts, and operas (and incidentally, sermons), not omitting the sacred (!) concerts on Sunday afternoon and in the evening. The wonder was that she survived to relate it!

The musician who lives in the midst of these privileges is in sharp contrast to this music-hungry singer. He is satiate of concerts, of operas, of orchestras and choruses, and he could hardly have been compelled to take what he would call a similar dose of it.

No doubt there are thousands of music lovers who are just as eager to get a fill of the good things which New York affords, as was our soprano, and no doubt they form a strong proportion of the audiences which support the artists in the musical centres. But what of our city musicians? Do they never attend upon musical events? Most assuredly, but in quite a different way. They go for a special purpose, either to hear some artist whom they are interested in, some work they particularly admire, or some music or musicians which promise to be of value to them in their own work. It was such an event that occurred in New York last week, which attracted the present writer to Mendelssohn Hall.

Alexander von Flietitz was to accompany a singer in a group of a dozen of his own songs. Who has not sung or taught his two wonderful cycles: "Pair Jessie" and "Elliland," and what greater inducement could there be than to hear their composer play them? How many times we question, in passing a well-constructed song, as to how the composer would interpret one place or another? Now we were to have the opportunity of comparing our reading with his own.

New York vocalists have not enjoyed so intimate a pleasure since Rubinstein accompanied Lizzie Croin in a group of his own songs, over 30 years ago. Mendelssohn Hall was filled with teachers and singers, some with the scores, but more of them with their note-books, which were in busy evidence during the passing of the von Flietitz numbers. The verdict was that never has New York heard more marvelous accompanying. A composer is not always the happiest interpreter of his own works, but on this occasion there was no opportunity for adverse criticism. The singer, who was greatly overshadowed by the composer, caught the infection of the ideal, and the effect musically was excellent.

The fact that Von Flietitz is a great writer for the voice is conceded by those who have sung his songs, and it is always gratifying to see and to hear one who has done something above the ordinary; in addition to that, there was the opportunity to learn a lesson in voice accompanying. The time was indeed well spent. It would be difficult to say what he did with his fingers and the piano that made the music new and different. The emotional listener will tell us that it was his Heavens-art. The student artist will sneer at such an explanation and say it was his earth-made art. The truth undoubtedly will compass both. For the technician at his command was paid for with much concentrated effort, and it is not until there is a perfect mastery of the mechanical accessories of music that the art nature can give play to its own.

The most conspicuous quality was balance. Every little theme in the accompaniment was brought forward with just enough prominence to illuminate it, and yet the whole kept in its just proportion to the voice. How well worth while it is to study the art

of accompanying! How few really great accompanists there are! This is a field that is not crowded. Think of this, you who despair of being Paderewskis and Hofmanns, but who can read and have accurate technique, and plenty of it. I wish all accompanists could have heard von Flietitz at the piano. The art of accompanying would seem infinitely more worthy of special study and effort.

VOCAL HINDRANCES.

BY FRANK J. HENDRICK.

III.

A FINE VOICE.

In former articles I attempted to show how Temperament and Sensitiveness might prove serious hindrances in vocal study, unless the defects corresponding to these virtues were carefully guarded against.

But what possible drawback can there be to the possession of a fine "natural" voice? It may be asked. Yet the present writer does not hesitate to assert that the possessor of a naturally fine voice faces perhaps the greatest difficulty of all. The reasons for this seeming anomaly I will endeavor to point out, both as a warning to the supposedly fortunate "natural" singers, and as something in the nature of a solace (although a rather mean one) to the apparently less fortunate aspirants.

The ability to execute with considerable fluency comes spontaneously to a "natural" voice. Even more remarkable is the ability of such a voice to produce really beautiful nuances and to color the tone, all being apparently instinctive. Small wonder that the possessor of a "voice" looks upon himself as one specially favored by a kind Providence. Without toiling or spinning he can do more than the hard-working piano or violin student of some years' standing.

To the superficial observer, this might seem a condition extremely favorable to the development of a great artist. The pupil without a voice, on the other hand, must struggle for some time before it is even certain that he has a voice worth cultivating, and then for months and even years, before he can make the same showing that his rival made at the start and without effort. It may seem like sheer perverseness to take the ground that his chances of becoming a fine singer are superior to the other. Hardly a week goes by, however, that the truth of this proposition is not pressed upon my notice. Some very sincere persons will even claim, with a certain righteous indignation, that the chances of one "without a voice," as the phrase goes, are not only "nil" but that it is little short of "flying in the face of Providence to put in the human throat what God Almighty never intended to be there." The divine right of kings to rule by virtue of birth is not more jealously guarded (by the kings) than is the monopoly of the art of song by those favored with so-called fine voices.

What is it to "have a voice?" I would not for a moment be understood to claim that all voices are equally musical or that all have the singing talent in anything like equal degree. Still, I am convinced that the difference in *natural*, that is, uncultivated voices, is far less than appears upon the surface.

The untrained pupil who produces clear, ringing tones is accustomed to receive all the encouragement, while one whose voice is husky, guttural or nasal must endure the patronage of the polite and the scarcely concealed scorn of the less polite. The unskilled in voice training, or even in music, almost invariably look upon themselves as very clever judges in these delicate and difficult matters.

To the expert, the apparently great superiority of the one voice over the other is due simply to the fact that in the one case the pupil has preserved, by some happy chance, his natural (and therefore correct) speaking voice from childhood. In the other, this naturalness has been lost, either by some physical limitation, by disease, or by a wrong habit of mind

in relation to the voice, or by copying the unusual quality of other voices. This condition having become chronic, beauty of tone is diminished or obliterated and the delicate co-ordination of the different parts of the complicated vocal mechanism seriously disarranged. The pleasant tones of the one do not prove (to the expert) the presence of an unusually good voice nor do the unpleasant tones of the other indicate infallibly its inferiority. On the contrary, it is more than likely that the pleasant voice is a light voice, which will never develop much richness or breadth.

The reason for this is that a light voice may be used in considerable fulness of volume, not only in singing in an ordinary room but also in conversation, without giving an impression of loudness. This fact conduces to a free emission and consequently to good vocal habits and tonal beauty. The possessor of a more powerful organ will be much more likely to hold it back, lest it sound too loud under like circumstances. This holding back is almost certain to produce the most damaging faults. Thus a grand voice, by the very reason of its largeness, becomes physically mishapen and consequently weak, husky, etc. This is upon the very simple principle that makes short people stand very erect, instinctively trying to increase the impression of height, while the overgrown youth will nearly always stand in a slouching position with sunken chest and rounded shoulders, unconsciously endeavoring to reduce his dimensions.

Not only this but the mental attitude of the former is apt to be rather too complacent and self-satisfied. To the teacher he is patronizing and a little critical. He considers that he is conferring considerable distinction by becoming a pupil and allowing himself to be brought out under his auspices. Fortunate for the teacher if he does not expect free tuition, in view of the glorious advertisement which will inevitably result. The producer of unusual tones, on the other hand, approaches the matter with doubtful and apologetic mien. Of course, he is aware that he has no voice and never expects to make a singer, but if by great perseverance and application he shall ever be able to sing a little for his own satisfaction, he will be amply repaid. He is perfectly willing to wait and to work for years, if need be.

What shall the conscientious teacher say to these two? Better have it out with the gifted individual right at the start. Let him frankly admit that the voice is good and will, of course, grow better, but let him warn the pupil that there are great difficulties in the way. That while physical conditions are favorable, there are still years of development and refinement necessary before he will have any claim to the much-abused title of "singer."

How will the pampered aristocrat, the favorite of nature, view such a program? How will he stand the test of the crucial experiences through which every voice student must pass? How will he receive the abundant criticisms of the teacher, he who was wont to fill his ears with the flattery of his sincere but ignorant friends? Will he have the patience to wait patiently while the voice slowly unfolds, meantime seeing very little improvement, and no end at all in the strictness of the teacher in (to him) unimportant matters? For it must be remembered that the voice production, being so good, will naturally not improve as rapidly as in the case of one whose faults are very bad. Blind confidence in a teacher is an absolute necessity.

This is an axiom in voice culture. Will this pupil have such confidence? Will he not rather be constantly holding the teacher to account for the rate of his "progress?" When the teacher succeeds in uprooting some fault or in correcting some extravagance of voice or manner will he be inclined to think that his precious voice is being "ruined" and rush forthwith to some other teacher? When the really conscientious teacher proposes a "grin" of some years' duration, will he not be highly faulted? Will he not be inclined to decide that his teacher is perhaps good but unnecessarily slow, changing in favor of one who gets quick results and who will exploit him as his "pupil" in two or three months? Then after a year or two will he not discover that he is not singing as well as a year or two before, change again and again until all is lost? I have known plenty of such cases.

For instance, a middle-aged tenor who had been singing in New York churches for about twenty years, with diminishing success, came to me, admitting that he had decided to quit unless I could do something



EDITED BY EVERETT E. TRUETTE

DAMPNESS
IN ORGANS.

There is probably nothing which causes more disarrangement of the working parts of an organ than dampness. Most of the mechanism of an organ, whether the instrument be an old tracker-action organ or a modern electric organ, is constructed of kiln-dried wood and the finest quality of leather, two substances which are highly hygroscopic and susceptible to moisture in any form. It matters not how carefully the materials have been selected or how well the instrument has been constructed, the builder is powerless against this insidious enemy.

Many architects, in drawing plans for a church building, allot a space for the organ—a hole in the wall dignified by the name of "organ chamber"—totally unfit for an instrument which contains so much delicate and intricate mechanism, to say nothing of the inadequacy of the "chamber" as to size and acoustic properties.

The improper ventilation of the chamber, or, more frequently, no ventilation at all, is the cause of endless trouble, soon after the organ is installed. Various parts of the mechanism swell and become inoperative, due to the dampness which is present and which does not disappear, as no means of ventilation were provided.

Attempts to counteract dampness are frequently made. Radiators, gas stoves and gas jets have been placed in the "chambers," but with indifferent success, due to the fact that the heated air thus formed only circulates around the chamber, never being replaced by dry air from without.

A device which has been used with considerable success is a Bunsen gas burner placed in a flue or a section of stove pipe. A piece of galvanized iron pipe or a section of stove pipe of about four inches in diameter is placed in a vertical position, the lower end about four inches from the floor of the organ chamber. A Bunsen burner is fastened in the pipe about a foot or more from the lower end of the pipe, a small section of the pipe opposite the burner being removable for the purpose of lighting and turning off the gas. The upper end of the pipe should be connected with a chimney or with the outer air through the wall or through a window. When the gas is lighted, a continuous draught is created which draws the heavy, moist indoor air from near the floor of the damp organ chamber, carrying it outside.

By this method many an organ chamber could be rendered dry and kept dry at a small expense compared with the annual outlay for repairs of the organ due to the dampness.—Everett E. Truette.

THE CONTROL AND
MANAGEMENT OF
CHOIR-BOYS.

How far has all changed! Formerly, to manage or discipline a choir-boy was deemed necessary to flog him or to inflict corporal punishment on him for his offense. Mayhap it was irreverence in church, faulty singing or misbehavior in the choir room, it mattered not, the penalty was usually chastisement. Very often the flogging was done on the whole sale plan. The choir-master in those good old days did not distress himself to any great extent to discriminate between the guilty and the not guilty. Oh! it was a merry regimen when thrashing was the favorite mode of disciplining.

The present writer knew of one choir-master of the old school, who if there was any trouble, would take the guilty boy with the complainant, in company all, and really his personal discipline was quite irresistible. But now it is all changed. Methods are different—choir-masters have learned new tactics. Now we can spare the rod and run no risk of spoiling the child, for with the more advanced—almost said humane—methods, the rod is being relegated to its place among the instruments of torture. The raison d'être is simply that choir-masters' methods

have improved—not that boys are better, less restless or mischievous than they were in the olden times—rather are they more nervous, owing to the influence of this high-strung, excitable age.

It is a curious thing, but the best choristers, as a rule, are the ringleaders in all mischief and the cause of most disturbance—though I think there is a choir-master who would not prefer a boy that is mischievous to one who is passive or quiet—though it were best to remember that "still waters," etc. If a nervous boy is properly handled and his mischief turned in the right direction, the prospects are better for the making of a good choir-boy than his brother with the quiescent turn of mind. Watch out, however, for the lad with the saintly appearance—for it is at best but a snare and a delusion. Some one has said that "erine is nothing but misdirected energy"—this would very aptly apply to the choir-boy and his love for mischievous fun.

The first thing necessary for the prosperity of a choir is that the choir-boys should be obedient to their master, and then in sympathy with him. To realize complete control is indeed no easy matter, though obviously it is absolutely necessary. A man, however, who is polite can still adhere to his old methods of nagging and brow-beating their charges. The author knows of whose temperment was so exorable that whenever a boy made a glaring error, he threw the nearest thing at the offender—usually 'twas a hymn-book or psalter. The result was that he had all the boys so frightened that they were afraid to open their mouths for fear of incurring his wrath. And this man had quite a reputation as a splendid disciplinarian, too! How easy it is to confuse tyranny with discipline!

There is no question but what with bullying and mild brutality, boys will obey their master in a tremble and trembling, or they will become mutinous and go on a "strike." This kind of treatment is poor policy for it crushes the emotions and destroys the finer instincts that all lads possess to a greater or less degree.

The choir-master should not show any partiality or "play favorites," as it is commonly called. All the solos should not be given to one boy, but should be divided among five or six. (We are speaking now of the ordinary parish choir where no specific sum is set aside for solo boys.) There is nothing like a distribution of solos for encouragement and as a stimulus it is unequalled. In the appointment of librarians there should be no unfair discrimination, no boy should be the recipient of favors, if they are at the expense of another boy. A very good scheme is to have two boys appointed as librarians, to be changed every month or two. They, of course, will look after the music—get it ready for rehearsals and services and see that it is properly assorted and put back in its right place. Another good plan is to have one of the larger boys put up the hymns on the hymn-board, and change around each month so that every boy gets a turn.

In criticizing the singing, whether it be ensemble or individual, it is best to remember "you can catch more flies with molasses than you can with vinegar," and this is undeniably true in the management of young boys; for a little judicious encouragement and praise administered in homelyphrases will bring better results than any amount of vituperation or caustic remarks. If the master is to get results, he must have the control of his boys. It matters not how clever he is if the organ or how good a voice-trainer he may be, without a certain kindly discipline his days are but labor and trouble, and will avail him nothing, for there is nothing a boy has less respect for than a peevish, irritable master.

A great mistake that many music committees make is that of selecting a choir-master whose sole efficiency is in the organ and not for his ability to manage boys. This error is very frequently costly, as it oftentimes works havoc with the welfare of a choir.

Routine or habit is a splendid thing if not carried too far, and if the choir-master knows his business, it must not imply drudgery. If you would keep a boy's mind away from mischief, keep him busy. Don't allow him much leisure in his choir-room. It is unnecessary to say that all "loitering about the church" is in the idle time, so let your motto be "toujours travail"—always at work. Have a black-board with the numbers of the hymns and chants upon it, arranged in the order they are to be used. That alone will economize some little time.

In preparing the work for rehearsal, have the librarians arrange the music in regular order so that the piece first required is on top. Much time is lost searching through a pile of music for the desired piece. Preparatory to rehearsal a few minutes should be given to the boys to settle down. Some system should be observed so that the rehearsal can be conducted in a logical way, instead of the haphazard manner which characterizes the average rehearsal.

While conducting rehearsal, it is best to exclude outsiders or strangers, as it takes the choristers' attention away from the music, and works ill generally. All music and topics foreign to the church service or rehearsal should be excluded, for if the choir-master expects to have a successful rehearsal with the rehearsal, there will be no time for irrelevant subjects.

This is not the place to discuss vocalises, either the kind or quantity, except to say that it is a good scheme to have fifteen minutes of vocalises, and to intersperse them throughout rehearsal; for instance, between the anthem and the hymns do a few vocalises; it affords the boys some relief, freshens their voices and puts new interest in the composition to be sung next. It is an eminently better practice than to do all the exercises first and have nothing but the anthems and hymn work afterwards, though, of course, the choir-master must cut his coat according to his cloth, and circumstances must govern method.

One of the best schemes is the organization of an auxiliary or supplementary choir of boys. Too much cannot be said concerning its value. It gives the master something to draw from, and he can keep his choir in shape. Whenever there is a vacancy in the larger choir, there is always a lad ready to step in and fill it. A junior choir is a stimulus to the older boys; and then the smaller boys emulate the older ones to a surprising degree. Boys from eight years on are available. Holy Trinity Church, Boston, is not sufficiently advanced, as after eight they assimilate knowledge very quickly.

In conclusion, let us remark that "fining" is not a good method of managing boys, as boys have the singular idea that when they are fined, the money goes into the pocket of the choir-master, and that he is fining them for his pecuniary advantage. A worthy *esprit de corps* is the thing to be striven for, and have each chorister take a live interest in the welfare of the choir. Once this is gained fining becomes unnecessary.—Harvey B. Gaul.

THE AIM OF church
MUSIC IS
RELATION TO
WORSHIP.

is, of course, the worship of God. We bring our best to Him; we offer Him an offering; we offer Him; upon it no pains are too great to take, no labor too much to give. When we have done all in our power it is still nothing compared with the highest ideal. The music should be given purely as a sacrifice of praise and thanksgiving, and offered direct to God. In the course of its performance, however, if it rings true, it will be the means of an indirect offering through the edification of the faithful; and if it assists, as it can and should, in raising the hearts and minds of the listeners to things above, to deeper devotion, to higher resolves, and to holier lives, it will be the means of a better and more acceptable offering even than its primary purpose.

The value of sacred music beautifully rendered cannot be overestimated. It is an everyday fact that persons are constantly influenced for the better by it; of course, some more and some less, according to the physical organization. There are cases in which men and women have been turned into an entirely new course of life through its influence, and, in addition to these extreme cases, there are doubtless multitudes who are changed for the better by its softening power. Probably there are few who are impervious to its voice, but it is to be hoped that "the man that hath no music in his soul" is a rarity.

It is sometimes suggested that highly finished music is artificial and unreal, at least when performed in church. Let us sum up a thought. What is right cannot be wrong! True art, like nature, is natural, easy, logical, and obvious, felt by the beholder or listener to be real and genuine, though he may be quite unable to give reasons for his conviction.

It is the unfinished attempts at art that are artificial and untrue, and, surely, these are never so out of place as when heard in church. Let us set our eyes to turning them into the true, to raising the standard to the high, the unfinished to the complete, the feeble to the strong, the contemptible to the ideal. So may we advance the cause of church music, and make it less unworthy of worship in its highest form.—Margaret Vane.

MIXTURES.

We have been accustomed to consider the reel organ as a small, temporary instrument, though several have been made with three manuals. Recently there has appeared in the English magazines the specification of a very large reel organ having seventy-eight speaking stops and 441 reeds. The organ has three manuals and an Echo organ which is played by the organist on the Choir organ keyboard. The instrument contains fourteen stops of 16 feet pitch and three of 32 feet pitch.

Mr. N. H. Allen, who has been organist of the Church, Hartford, Conn., for over twenty years, has resigned.

The Huthings-Votey Organ Co., whose factory was totally destroyed by fire, about a year ago, have recently moved into their new and most commodious factory on Albany Street, Cambridge, about ten miles' ride across the river from their old factory in Boston. The building was specially constructed for the Company and contains an immense "setting-up" room, large enough to contain at one time two organs of the size of the World's Fair organ at St. Louis. The whole factory is planned on the same large scale and the equipment is unique. Every machine is run by its own electric motor, thus doing away with the waste of shafting which generally encumbers most kinds of factories, and with high studded rooms and unlimited light the whole factory presents a most attractive appearance, internally and externally.

A Church Choral Society has been organized in Philadelphia under the direction of Mr. Ralph Kinder, organist of Holy Trinity Church. The purpose of giving the best examples of sacred choral music with an appropriate setting as a part of church services, always with organ accompaniment rather than with the orchestra. The voices are selected from a number of the choirs of the city and with such material, excellent results are naturally to be expected. A similar society has existed in New York for some time, under the direction of such organists as Messrs. Richard Henry Warren and Will Macfarlane, and much really fine work has been the result. Many cities of ten thousand or more inhabitants contain just such material which could be brought together under proper leadership with gratifying results. With selected voices numbering between forty and sixty a style of performance could be developed which neither the larger choral bodies nor the smaller choirs could equal.

NEW ORGAN MUSIC: Four Compositions by Faulkes (Schirmer) "Bereave" in D-flat, a pleasing melody with Dalcian accompaniment, and partly with accompaniment for a flute solo. Not at all difficult. "Pastorale" in A, a dainty, three-page composition which can be easily played on an organ of any size.

The pastoral character is well carried out, and the composition is effective. "Rhapsodie" on a theme of Pentecost, and "Fantasia in D" two more compositions and difficult compositions, which require considerable executive ability. "Pastorale" in D and "Funeral March," by Whiting (White Smith Co.), two simple and effective compositions suitable for use.

"In Summer" and "Festiva Piece," by Chas. A. Robbins (Schirmer). Not difficult, and easily played on two-manual organs.

QUESTIONS
AND ANSWERS.

E. J. R.—Will you please explain electro-pneumatic action, and are organs ever constructed with electric action without the aid of pneumatics? In the electric action there is a wire projecting from the back end of each key which, when the key

is depressed, touches another wire, the contact of which sends an electric current through the second wire to the under part of the wind-chest, where is located a small magnet, which attracts a tiny disc of iron. This disc is drawn across air in the chamber is thus allowed to escape to the outer air and a tiny bellows collapses on account of this escape of wind. The motion of the collapsing bellows opens the pallet and allows the wind to blow into the pipe and causes it to speak. There are numerous varieties of electric action but they all make use of the principle mentioned.

Organs have been built with electric action attached to the pull-downs of the pallets without the aid of the pneumatic bellows, but only for experimental purposes, and we doubt if any success has resulted from the experiments. If the magnets are made powerful enough to do all the work required in this manner, they are too clumsy to repeat rapidly.

S. D. R.—1. Please give a short list of studies suitable to follow Dunham's "Pedal Studies" and Bach's "Kleine Preludien." 2. Please give the name of a useful organ etude. 3. If one can have unlimited practice on a large and powerful pipe organ which is in the worst possible condition (slow response, ciphers, sticking keys, wind leakage, stops useless and badly out of tune), how should one work on the organ good and a little harm as possible? Of course, you can say, "do not do it," but this answer will not be helpful, as it is a case of this poor instrument or nothing. 4. Can practice upon an exceptionally good cabinet organ be made useful to an organ student, and in what way?

Answer.—1. Rinck's "Organ School," Books 3 and 4. Buck's "Studies in Pedal Phrasing." Rinck's "Organ School," Book 5.

2. This question seems much like the first question. We might mention "The Organist's First Etude Album," edited by Tietze, and published by Schmidt. 3. Cultivate patience and use those parts of the organ which are the least bad. If possible, induce some one to remedy the ciphers, which can all be stopped, and have the sticking keys "eased up." The other defects can be endured.

4. If the cabinet organ has pedals, it will be most useful for practice. If not, the manual parts of studies and pieces can be practiced on the instrument, but nothing else.

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BY HERBERT BROCKMAN.

GREAT mechanical talent, well developed, gives fine technique. With intellect and emotion wanting or feeble and a little variety added we have a technician—a fellow who sits down to the piano with an air of "see how grandly I play" and plays only operatic fantasies bristling with difficulty. Music to him is athletics and gymnastics. We did not come to be astonished. To hear the average music pupil play his last selection would give us more pleasure.

The musician who understands—the intellectual. Here we have one who, if he has command of language, can talk. If we were to hear him in a company of musicians we would like, above all others, to hear him play; though really he cannot play at all, if, as so often the case, he has no technique. And if he has technique and no emotion, his playing, though correct and, perhaps, in a manner brilliant, will be cold—possibly even dry. He might write a good text book on harmony or musical form, be a good music critic on a daily paper or a fine lecturer on musical theories; but, on the whole, we would rather hear some one else play.

The highly emotional. Here we have the young Miss who weeps at the first slightly pathetic scene at the opera. Does she love music? Why she loves it. "And when her teacher gives her a new piece, she is 'so carried away with it' that she misses half the notes. And as for rhythm or accentuation—how can such common everyday things ever find place or claim attention in such fine music! Deliver us from her if she has no technique and little musical intelligence.

Let us seek, rather, to be this "some one else" alluded to above—the well-rounded music student who possesses in greater or less degree (we all do) each of these talents and who carefully cultivates them all.

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LYNES, FRANK.
Alleluia 15
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I shall not die but live 15

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DEPARTMENT

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WHERE IGNORANCE IS BLISS.

The gullibility of the average collector of Italian violins is nothing less than amazing. In almost every large city, every town and every hamlet in the United States may be found some man of wealth whose greatest joy in life is his possession of a collection of old violins. In the majority of cases, these instruments are of little worth, commercially and from an artistic standpoint they are practically valueless. Yet the owners of such violins have paid enormous sums for their wretched "specimens." They innocently exhibit their "treasures" to the experienced fiddle-lover with the firm conviction that he, too, must necessarily marvel at the extraordinary beauties which such instruments are supposed to possess. These collectors rarely play the violin. They know nothing about the art of violin making, either ancient or modern, except what they have gleaned from extravagantly written and unreliable books on the subject. They accept the plausible representations of some "reliable" firm as gospel truth, and lacking both the experienced eye and the sense of tone so essential in estimating the worth of a fiddle, they easily succumb to the blandishments of the cunning dealer, and gladly hand him a certified check for thousands of dollars for some toneless old violin of a fiddle that was made in Italy a century or two ago.

We seriously doubt whether it would be possible to carry on such wholesale fraud as is being perpetrated today, if the alluring literature, spread broadcast every year, were entirely eliminated. This literature, in the form of books, pamphlets, brief articles, etc., is well calculated to mislead even the most intelligent amateurs, and to inflame the imagination of every gentleman of means who is anxious to possess a Cremona violin. It is permeated with literature, without one redeeming feature. Its readers assume that, on the whole, it is a presentation of facts; hence, the description of a Stradivari, its preservation, varnish, etc., is accepted as being truthful and accurate in all its essential features, and seemingly incredulous statements are regarded with no stronger suspicion than that they are slightly colored, as a natural result of enthusiasm, but unintentionally so.

But the truth of the matter is, that these descriptions too often furnish a solid basis for legal action. They are not merely misleading by implication; they positively state what is not true, and what can so easily be proven untrue. They speak, for instance, of the perfect state of preservation of a violin whose many cracks and scars are plainly visible to any normal eye. They rave about this remarkable state of preservation. The collector, the man who is blind to the unsophisticated collector. He is incredibly bold, preposterous, but it succeeds where the simple, unvarnished truth would fail.

Now we do not imply, of course, that there are no honest men to be found among the dealers. Heaven forbid! We simply wish to warn amateur collectors against descriptions of violins that do not truthfully describe their worth and condition. Much of the current literature regarding violins is absolutely untrueworthy; but the average reader rarely questions the veracity of the writer, and the enthusiastic but ignorant collector joyfully exchanges his check for an undesirable Italian fiddle on the strength of an unscrupulous dealer's representations.

When we read the descriptive tome for that is offered intelligent men for perusal and digestion, we are strongly reminded of the incomparable Mark Twain ("Innocents Abroad"), when he asks:

"What would you think of a man who gazed upon a dingy, foggy sunset and said: 'What sublime, what feeling, what richness of coloring!'? What would you think of a man who stared in ecstasy upon a desert of stumps and said: 'Oh, my soul, my beating heart, what a noble forest here!'?"

"You would think that those men had an astonishing talent for seeing things that had already passed away."

ERRONEOUS IDEAS ABOUT VIOLIN-MAKING. In his article on Mark-Neukirchen, Mr. Felix Hermann gives his readers a clear account of the process of manufacturing cheap fiddles, and helps the inexperienced to understand what is meant by the term: "machine-made violin." Mr. Hermann says, in part:

"I remember, first of all, for the sake of clearness, to contradict a certain popular theory, according to which machines are used in the manufacture of violins, violas, violoncellos and basses. I am personally quite ignorant as to whether such machines exist and where they are to be found—certainly not at Mark-Neukirchen, in spite of the vast quantities of instruments which are produced there in one year; and as I paid special attention to this point, I should like to state the fact with all the greater emphasis, and to repudiate all statements to the contrary. How strange it seems, therefore, to find in the last number of *The Strand*, under 'Our Sale and Exchange Mart' (page 222), an advertisement which runs: 'Wanted: a genuine "hand-made" old violin, price about \$4 to \$5; good pure tone first consideration.' Above all, 'an old violin, made by hand,' as though machines had already existed at a previous time—say fifty years ago, if such an age is sufficient for the advertiser! It is well known that, especially better-class instruments, for the sake of greater uniformity, are made upon so-called 'moulds'; the exterior form of a violin or a 'cello is also sketched upon rough 'backs' or 'bellies' constructed for this purpose, which is done by a circular saw, but such appliances can hardly be called machines. The bass makers form an exception, as they make their somewhat clumsy instruments themselves from beginning to end, which is not the case in the manufacture of any other stringed instrument—as is clear from what has previously been said.

"The body-makers of Schönbach do the first part of the work; and by body is meant the primitive form of the violin, with the belly off, not glued on. From the Schönbach makers (body makers) these bodies pass into the hands of the violin makers, and their first task is to work them, the backs as well as the bellies, to the correct thickness according to their theories, which is done by a constant use of the calipers, and also with the help of hollow chisels and very small round planes; then they fit in the bass bar and cut the soundholes with the so-called 'schneider', a specially formed knife which is the universal tool of the violin maker. It is only after this that the violin can be glued together and purled, and the neck and head, which consist of one piece of wood, fitted in. The insertion of the purling is done by the means of a two-edged knife, which can be adjusted to the exact width of the purling. With this knife delicate incisions are first of all made all round, the small space between is cut out with a suitable tool, and the purling itself is hammered in with a little thin glue, and the protruding part is carefully moved. When the whole violin has been carefully cleaned on the inside with sandpaper of the smoothest kind, the process of varnishing begins, together with all the different manipulations for polishing, rubbing down and reviving the varnish. There only comes the fitting of the fingerboard, the pegs, the tailpiece, the soundpost, the bridge and the strings.

"Through how many hands an instrument has to pass during all these different manipulations before it appears as the finished article, is difficult to say, for on account of this wholesale system of manufacture it has been arranged in such a way that some men do a certain work, some another kind of work, each into the hands of the other. Whilst formerly violin

makers were taught to make their own accessories, such as fingerboards, pegs and bridges, special manufacturers have gradually arisen for such parts, and each maker is exclusively engaged in the manufacture of one particular part. The many villages lying around Mark-Neukirchen have each taken up one of these industries; thus, for instance, Wernitzgrün is the home of the peg manufacturers, and it is said that some of these people can turn out as many as forty dozen a day. The most delicate of the makers of tailpieces, etc. The manufacture of the scrollpieces is not so much confined to one place. The variety in the demand is too great. Some makers supply better, others inferior kinds. Some make a specialty of bellies which are carved very artistically, and are to be found on the so-called 'Tiefenbräuer' violins. Lion heads are also a favorite design; but on the whole, the taste, and therefore also the demand, leans towards an elegantly and boldly carved scroll, as to the traditions of the old masters. At Schönbach I saw them at the price of 2s. 9d. per dozen, for which price one could not in this country obtain even a portion of the necessary work for them. The manufacture of bridges has been retained at Mark-Neukirchen, and it should be able to resist that they are also cut solely by hand. The idea of having them stamped out, or whatever process may be thought of, is entirely erroneous, and my companions were able to see to what a degree of artistic perfection this work has attained."

The first question is naturally: Where shall we go, and to whom? Berlin swarms with teachers. There are Moser, Wirth, Markes, Wietrowski, Halter and Joachim at the *Hochschule*; Witke, Zayic, Frau Schawrenka, Arthur Hartmann, Gustav Hollender, and many others. Kreisler has taken up his abode there, but is not teaching. In Frankfurt one finds Hugo Heermann. In Paris there are Maréchal and a corps of assistants. In Geneva is Marteau; in London are Johann Kruse, Wilhelm Hubay and others. In Brussels are Ysaye, Menuin and César Thomson. In Leipzig is Hans Sitt. In Prague in Sevcik, the technique-hypocrite. In Russia is Leopold Auer.

A letter from a Berlin student reads as follows: "Why do we come to Europe? I am sure I don't know! We can study in America far better, with good artists and under much better climatic and linguistic conditions. We are ground out here by rote and rule. Everything is planned for us, and our only escape from pedantry is to write a free fantasia and send it to an American publisher. Now, the question is a serious one, for our teachers here realize very little the needs of American life. At any rate, we become familiar with the classics here and learn to drink good beer!"

There is a serious reason why American teachers go abroad for supplementary study. It aids us in securing good positions in schools, colleges and conservatories. Very few college presidents like to consider applicants who have studied only in our large American cities. It is a narrow view, but one must consider it if one is to teach. Speaking of the comparative merits of foreign violin schools, a Boston artist, who has studied in several centers, says: "I found my life in Brussels very congenial. We were, however, obliged to play great concertos until we were fairly worn out. Everything was sacrificed for public appearance. If we could only play these works, get over them, as it were, bowing and tone were of no consequence. Of course, I do not mean that we neglected tone altogether, but we had to play our concertos until we knew them. The Belgian school pays less attention to bowing than to other things.

"In Berlin everything depended on bowing. I was told that I could never be received by Joachim if I did not learn to move my wrist laterally. I was even discouraged from entering the *Hochschule* because I had not learned to swing my wrist."

Mr. C. M. Loether, formerly of the Boston Symphony Orchestra, has quite recently returned from an extended sojourn in Europe, during which he has investigated thoroughly the work of various schools. Mr. Loether thinks that the influence of the Berlin school is waning. While he does not entirely espouse the cause of the Belgian school, he leans to the creed of Ysaye. Of the Prague school he says: "Under the name of virtuoso they make great technicians in a sense, but they neglect tone. After listening to a Prague virtuoso, day after day one is struck by the absence

of warmth and beauty in tone. The principles laid down by Sevcik are excellent, especially the normal, free development of the left hand, but there is too much attention paid there to mere technique."

Mr. Whitney, the Boston voice teacher, said some time ago to the present writer: "There are many ways of playing the violin, but there is only one way of singing and that is the right way."

After investigating the work of several schools, the true artist and teacher will assimilate and apply the best points of each system to his own use. A course of study which suits one pupil will not suit another. For the following out of any one creed we cannot look to great artists. They are too great to be bound down by any creed. Since teachers must have theories and practical ones, we can only test a principle, and if it is good we can apply it still further to our work. There are good points in most acknowledged systems and schools. —Edith L. Winn.

• • • I. MUSIC USED.—The music used in our summer orchestras is not always the best. Among the music in it of many of the summer hotels the music is of a very light element. Little benefit can be received

their home and board. This hurts good players of experience. Theatre orchestra men, if in cities, are most frequently good players.

IV. PAY.—Hotel orchestra players, if paid little, are usually amateurs. In first-class hotels, orchestras are always well paid.

The Grand Union Hotel, at Saratoga, pays \$10,000 every summer to its orchestra.

Thirty years ago, salaries were \$30 a week to members of orchestras. Salaries are now less because symphony orchestras have brought down prices. They now work for continental wages.

Women orchestra players will work cheaply. They bring down the rates for such work. The average salary for orchestra players is now from \$10 to \$15 a week.

Students save little by playing during the summer. New clothes must be had. Transportation expenses are often heavy. New music costs much and it must be up-to-date. One can easily pay \$40 out of \$50 for the summer library.

V. PROFESSIONAL ETHICS.—Professionals should play with professionals and amateurs with amateurs.

The leader must be authoritative and have tact. There is always friction if the leader is too conceited or too sarcastic.

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It is a good thing at every age to devote a portion of one's intellectual energy to the study of some subject entirely unconnected with one's vocation; the scientist, for instance, to art; the artist, to science. This is a needed protection against narrowness and illiberality of spirit. The musician who knows nothing but music, the lawyer who knows only law, cannot resist the stupefying effect of isolation from the general intellectual atmosphere of the day. It is like asphyxiation under a glass receiver for want of fresh air to breathe.—*Litaniendi*.



A HOUSE CONCERT IN THE 17TH CENTURY.

(From an oil painting by L. Leena, 1640.)

where the daily programs are thus made up. The best hotels require both classical and light music. Trios and solos are always demanded. Under a good leader, one can improve greatly in ensemble work if a good grade of music is used. The programs in first-class hotels are always well selected. The house furnishes the music.

Mr. Kuntz, at Poland Springs, devotes one hour a day to classics and c-o-e hour every evening to light music. He permits no noise in the rooms when the classics are going on.

At the Grand Union Hotel, Saratoga, when the guests are noisy, the leader calls out: "Hush!"

II. MUSIC NEEDED.—Overtures, two-steps, waltzes, new operas, songs for orchestras and a few solos and trios. Music is soon out of date and can be played at the same hotel but one season.

The orchestra member leads a feverish life. He has very little time for real practice.

III. PERSONNEL.—The associates of an orchestra member are not always earnest students. They are quite often decided amateurs who are only playing to enable them to have a summer outing. Players who are satisfied with this kind of work the year round, are not good associates for earnest students. Glad become frivolous; boys fall into evil habits. Oftentimes, conservatory students are away from home and will give their services in orchestras for

One seldom finds good breeding among all orchestra players.

VI. STYLE OF PLAYING.—Serious students know little about the demands of orchestra work. City teachers are too busy with the necessary legitimate repertoire of violin, superseded by the violinists who they call "trash." Pupils should go to a good theatre orchestra man to learn demands of orchestral bowing and rules of orchestral work. Good soloists always play too legato for such work. Orchestra music is played with more staccato effect. Much time should be devoted to orchestral training.—J. W.

MUSIC IN THE 17TH CENTURY.

A most interesting glimpse into the musical life of the 17th century is afforded by the illustration on this page, which is a reproduction of an oil painting in the DeWitt Museum at Leipzig. Before a table upon which are lying note books, we see one of the party playing a Gamba, that is, a violin played between the "knees," superseded by the violoncello. The small instrument played by the man at the right of the picture is a *Poquette*, or pocket fiddle; the other instruments are of the Lute family. The larger one being a Theorbo. The painting is a model of fidelity as to the shape of the instruments, strings, etc., and the costumes of the period.

Teachers' Round Table

CONDUCTED BY N. J. COREY.

Material for Young Pupils.

"I AM a reader of that fine magazine, THE ETUDE, and obtain much assistance from it. I have been teaching for years, but many things puzzle me, and for which I have been able to find no particular help in the numerous books I have in my library, as well as in the TEACHERS' ROUND TABLE department. One thing specially troubles me: What material—technique, etudes and pieces—is best to be used with young pupils? Also, how can we bring out the best there is in pupils who have fine, sensitive ears for music, but no patience with things which do not seem pleasing to them at the moment, pupils who are from twelve to fifteen years of age, growing fast and—lazy! I have one now in Matthew's Grade I, using Schmitt's preparatory exercises, to be followed by Pischke, who distracts me. Gymnastics tie and hurt her hands quickly; Schmitt is dry and does not sound good; Matthews isn't pretty, and to find a piece that will be of benefit to her, and at the same time please her and be worth playing, seems impossible. In a small place there is no music house where one can look up things. Will you name a few first-grade pieces that will start right musical things growing in such hands? And also suggest how to treat the 'tired' kind that have their school and Sunday-school work to do in addition to their music!"

These are without doubt questions hard to settle in a manner that will be satisfactory to everyone; indeed, a fact that cannot be accomplished until we gain the power to recognize the individual nature. Every teacher is bound to come into contact with certain seemingly impossible cases, cases in which no one can render any adequate assistance. In such instances, the teacher will simply have to struggle along as best he may until satisfied that he can do nothing more for the pupil, and then frankly say so, and let the pupil try some other teacher. This may be an embarrassing thing to do, in a way, but will be the best in the end. It will be a better plan than to have the pupil leave eventually with the statement, which will be spread broadcast, that the cause for leaving was that you were such a poor teacher. Pupils never confess their own inefficiency, but invariably charge someone else with their failures. If you dismiss one pupil, you can remain master of the situation, by simply stating the truth, which is this: that the pupil would not follow your directions, and you therefore found it useless to carry the instruction farther.

I have made one curious observation along this line, by the way. I have often found that pupils who did the poorest work were most satisfied with their progress. This can be accounted for only on the ground that such pupils, and in most cases their parents also, have not the musical intelligence to realize what musical progress really means. I have seen some parents delighted to watch their children stumble and stutter through a simple piece, and be delighted with their "wonderful" progress. In some cases their progress might possibly be considered worse, given a pupil whose talent may be represented by the figure two, almost any teacher might be able to multiply it by two and obtain four as a product. But given a pupil whose talent is best represented by zero, it would require almost miraculous skill to multiply it by two, and obtain even one as a product.

The use of material for instruction depends more upon the manner in which it is used, than upon the nature of the material itself. A good teacher can accomplish more with bad material, than a poor teacher with good. The preliminary instruction should be given away from the keyboard, at a table. The ability to properly shape the hands, and independently move the fingers as individual units, should

be partially acquired before the keyboard is attempted. Lay the hand flat on the table. Slide the fingers, all together, back and forth from the extreme tip of the index to a position as near as possible underneath the palm of the hand. Then slide the thumb sideways. Then take each finger separately and slide in the same manner. Next, shape the hand in correct playing position with fingers curved, and continue the sliding exercises as before, not even yet allowing the points to leave the table. This will help the pupil to acquire an individual use of the muscles. After this, teach finger raising and striking first with the fingers all together, and then with each separately. The best and simplest formula of this sort of work that I have seen in print may be found in the instruction book of the Virgil Clavier System.

In regard to fundamental technical exercises, I would like to use a word for Plaidy, the old-fashioned Plaidy. This manual may be old-fashioned, in a certain sense, and yet in another sense it never can become old-fashioned, for it contains the foundation exercises that every pupil must learn if he acquires any considerable facility, technical formula that no player can possibly do without. Nearly all modern technical manuals are merely Plaidy, fixed up in a slightly different manner so as not to conflict with copyright laws, and with more or less extensive additions. There is much said at the present time about modern technical methods, and much that is valuable, but after all is said, the fact remains that there are a certain round of fundamentals which must be mastered before the formulae of modern advanced technique can be profitably practiced.

Plaidy is nothing more than a compendium of these necessary fundamentals, and at which, as a general rule, pupils are not kept for a long enough time. Plaidy contains all the five-finger exercises that are necessary. Then the exercises with moving hand should be gone over several times, first learned with the metronome set at a moderate tempo, several months later with the metronome set for a fast tempo, and again another year worked up to a high rate of velocity. The rapidity of progress in this sort of work will, of course, depend upon the number of hours of daily practice the student has at his disposal. The scales, as everyone knows, should be practiced year in and year out. The five groups of arpeggios should be thoroughly mastered by all students, and reviewed many times until it is possible to play them at a high rate of speed, say 144 to the quarter note, four notes to a count, and with occasionally gifted pupils at a still higher speed. It may not be possible to acquire this speed before the third year of study, and with small children and those with little time for practice, still more time may be required. These arpeggio groups must be mastered at a high rate of speed, and the tendency of many teachers is to take the pupil from this work far too soon, so as to give the more complicated figures of modern technical writers. But this is a great mistake.

The fundamental passage work of piano playing, as catalogued in the Plaidy book, and which is absolutely essential to every player, should be practiced until mastered at a high rate of velocity. Then and only then should more advanced work be attempted. I do not mean to say that there are no other manuals that cannot be used equally well. I simply refer to Plaidy as a convenient summary of the fundamental passages that every player must have at his command. It makes no difference whether he find them in Plaidy or in some other manual. One thing in its favor, it can be procured for a very small sum, the Presser edition, for example, cost-

ing only seventy-five cents. Another thing, the most of these exercises should be given to the pupil by dictation. He should be taught how to figure them out for himself in the various keys. Every progressive teacher should also possess himself of a copy of Massini's "Finger and Technical Exercises" for thorough study, for he will find in it many principles that will be invaluable to apply in his regular work.

For your etude work I think you will find the "Standard Graded Course," published by Presser, are admirably adapted to your needs. The etudes are judiciously selected, provide very adequately for the needs of elementary teaching, and, best of all, are short. A three and four page etude is very disconcerting to a young pupil. With pupils like the one you mention, you will need to make the various exercises and pieces short and to the point. The power to concentrate the mind and fix the attention for a longer period of time will have to be acquired gradually. With most children it is a physical impossibility to hold the attention for long at a time. They must have frequent change of mental occupation. It is for this reason that they find long sonatas irksome. I should give these very sparingly to children, and if they will not listen after it he can have new things frequently, and the wise teacher will take advantage of every peculiarity that will aid to rapid progress.

For the inertia of laziness I know of no remedy. A lazy person will work, although not very vigorously, as a general thing, so long as he is interested. But his interest is extremely evanescent. Lazy people are and always have been the leaden weight attached to the feet of the active people who do the work of the world. Laziness justifies merits no sympathy, in spite of the fact that it is the cause of untold misery to millions. I do not know of any effective method of treating this disease.

There in another class that does deserve sympathy. These are the children who are not very vigorous, but whose interest is so great that they are trying to practice their music lessons as well. There is no doubt but that school children are pressed too severely in some cities. A certain course of study is laid out, with which they must keep up or drop behind. Bright pupils may get along with little difficulty, but it is another matter for those with slower minds. I have so often seen pupils come to their music lessons with such tired looking faces that I have pitied them, and felt like sending them home to tell their parents that they ought to drop some of their work. You will of necessity be obliged to let these pupils progress very slowly. Give them short lessons, made up of short and attractive pieces, as much as possible. Don't give too many etudes. Let them be brief, and let such students rest their minds as much as possible on pieces that they will enjoy. Above all do not attempt to give them pedantic sonatas. They will only hate their work as a result of it. There are many capable musicians in the country who do not seem to be able to understand the needs of the child's musical nature. From a literary standpoint they would not think of giving their children anything but "Mother Goose," "Alice in Wonderland," and kindred books. But at the very start in their music they expect them to enjoy Bach and Schumann, even though they have never been in the habit of listening to music of high calibre in their own homes.

I would suggest the following pieces in the first group which I think you will find pleasing to your pupils, and which you can order from Theodor Presser. Franz Behr, Op. 675, No. 1, French Child's Song; 2, In May; 3, Child's Play; 4, In Happy Mood; 5, Barcarolle; 6, Shepherd's Song; 11, This Little Me. Behr, Op. 503, Bohemian Melody; Gaily Chanting Waltz, Little Spanish Melody; Albert Biehl, Op. 52, From Youstier. The Realism of L. and I. Engelmann, The Gay Little Fellow, Op. 107; Jolly Playmates, Op. 501; Listening to the Band, March; Merry Companions; Butterflies Waltz, Butterfly Polka, Butterfly March; Op. 556, The Chatter, The Fancy Dance, The Fox Dance, The Little Hostess, The Reception, The Surprise, To the Dinner.

Another reader of the ROUND TABLE has requested that I name a collection of pieces in the first grade. I would suggest: First Steps, No. 1, Pieces, Album, Little Home Player, all published by Theo. Presser.

I submit the following letter to the teachers who read the ROUND TABLE, and would request that those

(Continued on page 139.)

COMMENTS ON EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

AN account of the modern French school, in the *Signale*, invites comment on that school. It is now over eighty years since the birth of its founder, and we consider that a like interval would extend from the death of Mozart to the Bayreuth festivals. But Franck's works were almost unknown during his lifetime, and America did not even now fully acquaint itself with his disciples. It is even considered an unusual event for us to hear the master's "Beatitudes," or the great D minor symphony.

Franck was modest and unassuming by nature, and lived his life as teacher, organist, and composer in unobtrusive obscurity. Yet his pupils honored him with unbounded enthusiasm. "He stands out from his fellows as one of another age," said de Repartiz. "They are softer, he was a believer; they want themselves, he worked in silence; they seek glory, he seeks him; he has left us the noblest example of artistic uprightness."

He has also left us much interesting music; modulatory in character, sometimes mystical in expression, but great with a massive solidity and grandeur. His involved polyphony and chromatic style prevent the success of his Viking opera, "Hulda," but he employed in masterly fashion in his symphonic poems "Psyche," with chorus, "Les Eolides," "Les Djins," and "Le Chasseur Maudit."

Of Franck's disciples, it may truly be said that some were born great, some have achieved greatness, while others have had greatness thrust upon them. That is to say, a few have shown evidences of real musical genius; others, more in number, have wrought something by earnest application; while many are drawn into undue prominence by the present success of the school.

Vincent d'Indy, the chief living representative, may almost be rated in all three classes. He has genius, as shown in his "L'Air Marin" and many of his shorter works. But his symphonies and operas speak frequently the word "effort." The composer strives to find something new in the world of harmony; not with the frenzied strength of a Richard Strauss, but in a more calmly deliberate and far less inspired manner. Some of the modern French compositions lack all traces of feeling, emotional expression, or melodic charm. They are merely exercises in total mathematics, and have led the French critics to invent the term "Cerebral music." D'Indy inclines too much to this style.

Of the many Frenchmen who have attempted legendary subjects in opera, Chabrier has succeeded best, with his "Gwendoline." He has the most virile and forcible expression of all, the rather labored realism of Bruneau seeming decidedly less natural. Franck and his school, however, have been more successful with his "Attitude du Moulin," but followed with a series of partial or total failures. "L'Enfant Roi" is in lighter vein, but for the more captivating side of music one must still turn to such works as Massenet's "Jongleur de Notre Dame." One operative master has arisen among the younger men—Charpentier. The realism of his "Louise" is impressive in its intensity, but even this work succeeds in part because of its powerful plot. Charpentier is everywhere expressive—in "Louise," in "La Vie du Poète," in the lively "Impressions d'Italie"; but his music is interesting rather than great. The works of Debussy, like the songs of Fauré, show the ethereal charm of delicacy; but even in these (or perhaps especially in these) is lacking the robust vigor and direct utterance of the Russian school. Chausson was a master of rich harmonic effects, as he proved by his "Eol Arthus" and other works. But their charm fades by comparison with the French school, and with the sixth symphony of Glazounoff.

The French school as a whole seems to the present writer much overrated; time is needed for just

appreciation, and a dozen years will clear the chaff from the wheat.

A discussion of exotic melodies, in the *Quarterly of the International Musical Society*, brings up the question of the value of folk-music in general. Fétis defines music as the art of moving the emotions by combinations of tone. At first glance, this might appear to exclude melody, which is a succession rather than a combination of tones; but that is evidently not what the historian intends. The primitive harp, croonings of the East Indians, the primitive harp, notes of savage African tribes, the favorite three-toned chant of the Abyssinians, and the entreating of the Chinese all cause the liveliest delight to their hearers.

Among the more civilized countries, nearly all have possessed a flourishing school of folk-music, at some time. When this material is adapted by trained composers, a truly national school is brought into being. Russia is the most famous example of this fact; even Tchaikovsky, characteristic as he is, is hardly claimed as a nationalist. The great group of five (Balakireff, Cui, Moussorgsky, Borodin, and Rimsky-Korsakov) went directly to the popular songs of their country for inspiration. Grieg did the same with the beautiful melodies of Norway. The young

ABT VOGLER.

All through the keys that gave their sounds to a wish of my soul,
All through my soul that praised as its wish flowed visibly forth,
All through Music and Me! For, think, had I painted the whole,
Why, there it had stood, to see, nor the process so wonderful:

Had I written the same, made verse—still, effect proceeds from cause,

Ye know why the forms are fair, ye hear how the tale is told;

It is all triumphant art, but art in obedience to laws,
Painter and poet are proud in the artist-list enrolled:—

But here is the finger of God, a flash of the will that can,
Existent behind all laws, that made them and, lo, they are!
And I know not if, save in this, such gift be allowed to man,
That out of three sounds he frame, not a fourth sound, but a star.

Consider it well: each tone of our scale in itself is naught:
It is everywhere in the world—loud, soft, and all is said:
Give it to me to use! I mix it with two in my thought:
And there! Ye have heard and seen: Consider and bow the head!

—Robert Browning.

Smetana, hearing Herbeck remark that the Czechs were merely reproductive, at once determined to strive for a true Bohemian school, and the world is only now learning to realize the result of his efforts. It was nationalistic that caused the success of Humperdinck's "Hansel and Gretel," no less than the earlier triumph of Weber's "Freischütz." For contrast, however, these are sometimes work evil. Rossini's triumphant melodies because the Italian public demanded them; "Guillaume Tell" showed that he could do something better.

Not all music is national. Bach's exquisite polyphony and Beethoven's classic total architecture belong not to Germany, but to the whole civilized world. The ideal sentiment of Schumann, the poetic fire of Chopin, the fairy-like grace of Mendelssohn, the brilliance of Liszt, the superbly colored scenes of Wagner, these are not essentially German, Polish, or Hungarian, but belong to all the world. America has not brought forth a truly national school, because our education has been too cosmopolitan. Dvorák, in his great "New World" symphony, showed us the path to nationalism, but no one seems eager to follow his lead. It may be that strong ability is

lacking, but the desire seems equally lacking. Meanwhile, we plod along in semi-conscious imitation, and wonder why we have not yet set the musical river on fire.

POEMS A MUSICIAN SHOULD KNOW, WITH SUGGESTIONS FOR THEIR STUDY.

We have selected a number of poems that have special interest for musicians and others interested in music, and shall publish them in full or part, according to their length, with some suggestions for their study.

The lines that accompany this article are taken from Robert Browning's poem, *Abt Vogler*, which is intended to represent the composer's thoughts while extemporizing at an instrument of the organ type, which he invented. He was born at Würzburg, June 15, 1749, died May 6, 1814. He was trained at an early age for music, studied under Padre Martini at Bologna, but did not readily fall in with his strict contrapuntal method; went to Vallotti, at Padua, and for a short time studied his method, more in accord with modern harmony, but even this did not hold him long. He went to Rome, where he met the priest

him long. In 1775, he founded a school of music at Mannheim, and taught a number of well-known musicians. After a roving life, he settled at Darmstadt, where he opened a school. His two most remarkable pupils were Weber and Meyerbeer. He was bold and daring in his ideas and example and must be considered the first cause of the innovations wrought in the music of his pupils. He ever refused to abide by tradition.

The entire poem should be read and carefully studied, as it gives a view of the poet's idea of music as an art, and the composer's function in it.

The opening lines of the extract show the nature of musical thought and expression, the music "a wish of the soul" that becomes "visible"—appreciable—through the medium of the keys. The poem follows a comparison with painting and poetry, in which the forms are based upon nature and intellectual laws. Yet the musician, a poet in the sense of the old Greek, a maker, stands higher so far as the material with which he works is concerned; the "wish of the soul" is not a reproduction of some fact in nature, but springs from the Source of all thought and feeling.

Then comes the beautiful thought, one of those profound psychologic as well as scientific truths of which Browning's works are full: The "three sounds" indicate the members of a common chord, which united make not another sound such as they, but something higher, brilliant, glowing, a part of a system.

And as if to carry the reader still further into the workshop of the composer, the poet calls attention to the nature of the material of music. "It is everywhere in the world" around us, in the cathedral, in the busy factory, the clattering mill, the whistle of the locomotive, the "siren" of the tug, the pillars of the steel bridge, even the roar of the storm, yet these never make music. Isolated sounds can never praise, express "a wish of the soul." But the composer takes them, choosing one, rejecting another, softening one, increasing another, and little by little, *mixing them with his thought*, builds up the great structure of music, which our poet says has no prototype in nature.—Editor of THE ETUDE.

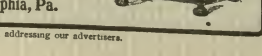
COUNTRESS MAGEE, the widow of General Tom Thumb, is about to begin, at the age of sixty-five, to study the piano. She has a midge instrument, made for her many years ago, and she already plays by ear, but insists on being taught "piano."

The well-known lecturer, Mr. Edward Howard Griggs, has recently published through B. W. Huebsch, New York, a handbook on "The Poetry and Philosophy of Robert Browning," which contains a study of the poem "Abt Vogler." Price, 25 cents.

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An interesting contribution to the Chopin literature, the aim being to show the side of the composer's nature seldom revealed to any but his most intimate friends.

THE DEEPER SOURCES OF THE BEAUTY AND EXPRESSION OF MUSIC. By Joseph Goldard. Imported by Charles Scribner's Sons. \$1.25, net.
A new work on musical esthetics, by an English writer. The author investigates the subject from the philosophic as well as the scientific side, seeking definite principles upon which to base musical esthetics. Some of the chapters are: "The Seeming Anomaly Between the Human Origin of Music and Its Elevated Beauty," "Contrast in Sonnet Effect and in Music," "The Source of those Distinct Suggestions of the General World which are Fundamental to the Musical Sensation," "Tonality," "Darwin's Hypothesis of Musical Expression," "The Tendency of Music to Grow Old." It is, as the above topics indicate, a work for the thoughtful musician on a subject the literature of which is quite scanty.

ESSAYS IN APPLICATION. By Henry Van Dyke. Charles Scribner's Sons. \$1.50, net.

A volume of essays on subjects of vital interest to everyone who is working in the cause of education and for good citizenship. The musician should keep in touch with the great movements of the day, as discussed in the writings of the best men of the day. We recommend this volume to all our readers as one of value, as well as fascination, from the reading point of view. Some of the essays are: "Is the World Growing Better?" "The Heritage of American Music," "The Flood of Books," "Books, Literature and the People," "The Creative Ideal of Education," "The School of Life." (See also page 114.)

EDWARD GRIEG. By Henry T. Finck. John Lane Co. \$1.00, net.

A new volume of the series, "Living Masters of Music," by the eminent musical critic of the Evening Post, of New York City. A book of the utmost importance to all music lovers, since it is the biographical sketch of the great Norwegian composer. Up to the present time there has been no work in English or German to which the student of Grieg's music could go for information regarding his life, personality and works, as the composer has uniformly refused requests for autobiographical sketches. Few of his letters have been made public, so that but little has been known as to the real man and his life. Much of the material in the book is based on the extensive correspondence of Grieg and his friends. Mr. Finck says explicitly that it is a "delusion that Grieg did little more than transplant to his garden the wild flowers of Norwegian folk-music; for, as a matter of fact, ninety-five hundredths of his music is absolutely and in every detail his own." The book deserves a place in every musician's library as the only complete study of the life and work of one of the great figures of modern music.
BRAHMS. By J. Lawrence Erb. E. P. Dutton & Co. \$1.25.

A new number of the "Master Musicians" series, of which eleven volumes are now before the public. The last year has witnessed an unusual stir in the literary world in regard to Brahms, several works having appeared in Europe, in German and in English. Mr. Erb's book is not a large one, less than two hundred pages, yet is very complete within its compass and gives a clear picture of a commanding figure in the music of the last half of the 19th century. We recommend it to musicians for public and private libraries and to musical clubs.
THE MECHANICS OF PIANO PLAYING. By Albert G. Carmichael. C. F. Summy Co.
The author's object is to help students to the acquisition of the right technique, to obtain it at the least expenditure of time and energy, and to make it an obedient servant of the musician's consciousness. Effort and attention are concentrated upon those elements of technique which are vitally and fundamentally important. We commend the book to our readers as a carefully thought out plan for technical development.

MUSIC AND EDUCATION.

BY CHRISTIAN PALMER.

STRICTLY speaking, music cannot be called a means of education because art is not a means, but an end in itself. Therefore, we should not say that the same should study music in order to make his education more complete, but that he should be educated in order that he may profit from the study of music. In other words: Education is rather a preparation for art than art for education. Art is a priceless possession, an intellectual treasure to be shared by all.

So far as music is concerned, it should not be allowed to decay; the masterworks of our great composers should not lie lifeless in their scores. We must, therefore, have those who can keep them fresh and vital; that is, those who are gifted in playing and singing. Through such artists the torch is handed to those coming after, and younger talents are thus kindled into creative activity. On this account we must see to it that the young and rising generation have the ability to play the suites, preludes, and fugues of Bach and Handel; the sonatas and symphonies of Haydn, Mozart, and Beethoven; to sing the choruses and airs of the masters from Palestrina to Mendelssohn and Schubert. All this, however, will be of but little moment if the pupil fail to grow in intellectual stature and to realize his responsibility as a living link in the great chain of universal culture.

It is, as the Scripture tells us, the concern of parental love to give good gifts to children, a musical education is surely one of these gifts—and by no means the least.

It is true that one may have his musical capacity judged to a high degree without rising above a dimly inferior moral and intellectual plane. It is just as true that one can be a prodigy of learning and still be narrow-minded, or even contemptible from a moral point of view. Whoever confines the learner to music alone and neglects the essentials of a general education acts foolishly, and even wickedly. The mind requires varied pabulum. Music, however, in the scheme of a well-balanced education has the right to demand a place of equal importance with science in general.

HOME NOTES.

MR. CARL M. GANTVOORT, baritone of Cincinnati, made his debut in Berlin last month. Anton Heikking, the celebrated cellist, assisted Mr. Gantvoort.

The artist recitals at Oberlin Conservatory of Music for the winter term, included Mme. Kitty Lunn (vocal recital), The Knebel Quartet (chamber-music), The Pittsburgh Orchestra, Henri Marteau (violin recital), Ellison van Hout (vocal recital), and Arnold Dolmetsch, music on ancient instruments.

The Fredericksburg College Orchestra, Mr. F. A. Perkins, conductor, is quite a feature of the college musical work.

The New Rochelle (N. Y.) Oratorio Society gave highly "Creation," January 13th. The chorus numbers 100 voices and is under the direction of Mr. L. Frederic Evans.

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